

PARAMANANDA - SUKTI - GA.

(Selected from the poetical works of
Sri Sri Paramananda in Kashmiri)

SELECTED AND EDITED

IN HINDI and PERSIAN SCRIPTS

WITH

TRANSLATION and EXPLANATIONS

IN ENGLISH

By

“ MASTER ” ZINDA KAUL B. A.

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DEDICATION

TO
THE SACRED MEMORY
OF

My Father, Pt. Lakshman Ji Kasba,
AND
My Friend, Pt. Shiva Ji Dhar (Chikan),

BOTH OF WHOM

Ardently admired and sincerely tried to follow

THE GREAT TEACHINGS OF
PARAMANANDA



TABLE OF

ADDITIONAL SIGNS USED IN KASHMIRI (HINDI SCRIPT).

क in column 2 means 'any consonant'; K. in col. 4 means 'Kashmiri pronunciation'.

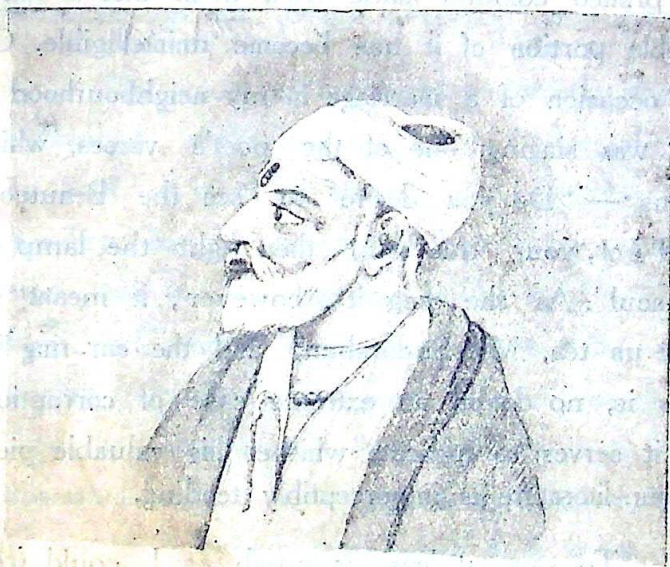
वowel अ included in final consonant is not pronounced.

1	2	3	4
Sign	Where used	Result	E x a m p l e s
.	Under च	च = ts	चम skin, चास cough, अच enter.
.	" छ	छ = ths	छट wind, छाया shadow, गछ go.
.	" ज	ज = z	जङ्ग leg, जार gambling, रज rope.
	Above अ	modified अ	अस्य we, नर arm, लर house.
	" आ	" आ	आस mouth, नार jug, दार window.
˘	Under उ or क	" उ	उह smoke, चु thou, अथ hand, उह heat.

८	”	क	ऊ	तृ	cold, चून powder, सूत्य् with.
।	Above उ or ऊ	उ	उ	नुर	sleeve, गुद hole, उन blind.
.	Under इ or ई	-य	-य	निन	(K-न्यन), सिध (K-स्यध), इन्दु (K-यन्दु).
.	” उ or ७	-व	-व	सुर	(K-स्वर), कुल (K-कल), उमा (K-बुमा).
.	” ओ or १	ऊ	ऊ	योग	(K-यूग), सोम (K-सूम), ओम (K-उम).
-	Above ए or क	ई	ई	वेद	(K-वीद), सेवा (K-सीवा), ऐक (K-ईक).
८	”	क	ए	बिह	sit, रीह flame, मे me, दि thee.
यू	After क	क	shortest इ	कुल्य	trees, नट्य jars, गुर्य horses.
७	”	क +	” उ	गुर	mare, बुड old woman.
७	”	क +	” उ	गुर	horse, बुड old man

+ Used only where necessary to avoid confusion.

Understanding thus, Paramanand dedicated himself to Thee, Thou highest Beatitude : and attained to wisdom and (consequent) indifference to (worldly) honours !' — P.



Svami Paramananda (Pt. Nanda Ram)
of Matan, Great Kashmiri Poet. Author
of ' Radha Svayamvar ' and many other
religio - philosophical poems.

Born — 1791 A.D., died — 1879 A.D

PREFACE

That part of Paramanand's works which is still extant is written very carelessly in the Persian script. It is so corrupted in the manuscripts and the printed editions made from them that a considerable portion of it has become unintelligible. On the occasion of a marriage in my neighbourhood a lady was singing one of the poet's verses, which means — 'Do you desire to see the Beauteous Lord (or, your true self), then light the lamp of the soul'. As she sang it, however, it meant — 'Give us tea, Mr Sudarshan, and the ear-ring !!!' This is, no doubt, an extreme case of corruption, but it serves to indicate whither this valuable piece of our literature is imperceptibly tending.

To save at least as much as I could from such a fate, I have written it in Hindi (slightly enlarged to express the vowels and consonants peculiar to Kashmiri), adding an English translation with occasional notes, as further safeguards against

corruption. could not, of course, do this for the whole because a good half is practically lost to us, thanks to various corrupting agencies. This volume is the result of enormous labour done single-handed and in the face of many difficulties. It is hoped that it will be followed up with four or five more, if these difficulties do not become altogether insurmountable.

The reader is requested to master the table of diacritical marks thoroughly before proceeding with the book. A word of apology and explanation seems necessary for my adding a few more marks to those used in the children's books by Prof. Toshakhani and others : In Kashmiri च, छ, ज &c of the Sanskrit alphabet, and most of its vowels, are differently pronounced. Also while घ, ढ, ध, भ are pronounced as ग, ड, द, ब respectively, final क, ट, त, थ are sometimes wrongly sounded as ख, ठ, थ, फ respectively, and initial इ and उ as य and व. Thus when Sanskrit or Hindi words (not yet fully naturalized) are written according to their Kashmiri pronunciation, they get so disguised that, besides looking phantastic, they

can hardly be recognized. Look for instance at — इन्दु, उमा, शिव, दिन, मुख, भेद, योग, राधा, कृष्ण, बात written as यंदु, बुमा, श्यव, घन, बोद, यूग, रादा, कृशिन, बाथ ! I have therefore written such words as they would be written in Hindi, only adding slight marks to indicate the Kashmiri pronunciation. As this kind of spelling was not so far fixed, I may have made some mistakes, which are pardonable in a first attempt. 'Vowel shades' at the end of words are generally omitted. They are, however, given where their absence would cause confusion; e.g., गुर॒ (horse), गुर॒ (mare), गुर्य॑ (horses), चूर॒ (theft),

I know that books on such homely literature, with the double disadvantage of Hindi script and English translation, will not find many readers in this country at present. Yet the satisfaction that a fairly dependable reading of the poems will thus be preserved and made available to a solitary lover of them here and there, is reward enough for me. The likelihood too of better books being written by better qualified men with the help of these poor attempts of mine, is not a little encouraging.

तेजस्वि नावधीतमस्तु । मा विद्विषावहे । ॐ शान्ति ३ !

Srinagar.
August, 1941 }

'Masterji'

KASHMIRI POETRY

(A Bird's-eye View).

Whatever has so far been written in Kashmiri is in verse; there is no such thing as Kashmiri prose. The main reason for its no-existence is that Kashmiri had no script of its own and could not be accurately written in the Sanskrit or Hindi script, much less in the Persian or Urdu. Recently, however, Pt. Ishvar Kaul Jotishi added to the Sanskrit alphabet the few vowels and consonants that were absolutely necessary for the representation of Kashmiri in it. His Grammar of Kashmiri has been published. After him *Sir George Grierson*, who is famous for his Linguistic Survey of India, got some poems of Pt. Krishan Das of Vanpuh published by the Asiatic Society of Bengal; and the Kashmir Research Department published the sayings of Lalla, the famous female Hindu saint of Kashmir. Both used the Hindi script of Pt. Ishvar Kaul. More recently Pt. S.K. Toshakhani (now Professor in the S P. College, Srinagar) published

a series of Kashmiri Readers for the use of beginners, and also some of Pt. Krishan Das's songs. He used the Sanskrit script a little modified. Sir Aurel Stein, the great archaeologist and editor of the *Rajtarangini*, made use of the Roman script in publishing *Hatim's Tales*, that is to say folk tales written down exactly as told orally by one Hatim, a villager of Kashmir. These tales of Hatim are all that has been written in Kashmiri prose. Of "Poetry", on the other hand, there is a considerable quantity preserved, though much has been lost due to the very imperfect representation of it in the Persian script, which has not been similarly adapted. Those who wrote anything down had perhaps the satisfaction of having done their part, without considering whether anybody could be expected to correctly read it afterwards.

The earliest specimen of old Kashmiri is preserved in a book entitled *Mahanaya Prakash*, written by one Shiti Kantha probably in the 13th century A.D. and recently published by the State Research Department. This may be neglected for the purposes of the present Note, especially as it reads rather like

Sanskrit than even Lalla's Kashmiri.

Poetry in modern Kashmiri begins with the sayings of Lalla and of Nunda Rishi (Sheikh Nur Din) who lived in the 15th century. Lalla's sayings consist of hints on mystic experiences, statements of the *advaita* philosophy of Shaivism or of Vedanta; admonitions to aspirants; references to yoga practices; and observations on the evanescence of the world and the folly of being worldly-minded. They are very difficult to interpret, especially as one is not sure of the original and correct reading. Several translations of some sayings have already been published; e.g., Rajanak Bhaskar's into Sanskrit verse, Grierson's into English, Richard Temple's into English, and a very recent one into English, Hindi, and Urdu by a Pandit youngman.

The sayings attributed to Sheikh Nur Din Sahib are less mysterious and mystical and more didactic than those of Lalla. Quotations from these need not be given here, as the books are easily available in the market. With these two saints began the bifurcation

of Kashmiri into what may be called (a) Hindu Kashmiri and (b) Muslim Kashmiri; that is to say basic Kashmiri with frequent use of (a) Sanskrit words or (b) Persian and Arabic words. Let us take Muslim Kashmiri first. After the sayings of several Muslim Darveshes come the works of Mahmud Gami of Duru and those of Makbul Shah of Khuyi-Hama. The former wrote the *Masnavis* (narrative poems in couplets) of Shirin-o-Khusrau and Sikandarnama, some short satirical poems and Gazals (love-songs). The latter is the author of the *Masnavi* called *Gulrez*, which is interspersed with love-songs. The *Masnavis* are in Persian meters and try to imitate the style of Persian *Masnavis*, but lack the beauty and ornaments of language as well as fineness of thought which characterises the latter. The Gazals, however, are neither so highly ornamental nor so full of mere conceits. In these Kashmiri Gazals the lover is generally represented as a woman, young and beautiful, but distressed owing to the indifference, wantonness, and even faithlessness of the beloved, who is generally a handsome young-man. To this class (of Muslim Kashmiri verse)

belong the story of Akanandan by various authors of no note, and Nala-Damayanti by Pt. Lakshman Bhat of Nagam. The latter is not so heavily Persianised as the *Masnavis* written by Muslims; the songs with which it is interspersed are still more free of Persian words and ways of expression.

Here is a translation of some lines from one of Lakshman Bhat's Gazals :—

1. O my friend, my confidante, I have been weeping bitterly (or running about) in the anguish of separation from my beloved; the crown of my head has almost been scorched by the hot sun.

Oh, what madness made me come in this hot month of June from (my comfortable home in) Lar to (the dreary waste of) Shalyun?

2. I started early in the morning from Tulamula (village in Lar) with the desire of reaching Kakapura (village beyond the Shalyun waste), but alas! night fell on me even at (the village of) Lasajan, with the waste of Shalyun staring me in the face (looking still more dreadful in the darkness).

3. I decked myself (for his sake) with all the six and ten (classical) kinds of ornament; but (by his indifference) the beloved has made all the fire in me cool down and absolutely disappear. O, why did I at all come to my husband's house? Where has gone (the joy and the comfort of) my father's house?

4. I, who was free and frolicsome like water have become frozen like ice on the slopes of a glacier. When, if ever, will the summer sun now fall on (and re-melt) this heap of ice (change the icy state of my heart)?

5. I had to reap what I had sown ; my running about the fields and farms has been vain and useless. When tares are sown in the spring, how can wheat be reaped in the autumn ?

6. When will the misery of this bodily life end ? How long must I endure the fever and the burning ? The body seems to me to be an unsoundly-built house made of the wood of Arkhor (stinging tree)

7. The consideration whether this or that wood is strong or weak is verily out of harmony with the higher truth; for (the same) fire is in (and awaits) every kind of wood, be it *Kail*, *Linu*, or anything else.

8. Bulbul (the Poet) was never fortunate enough to taste the fruits of the garden of this world; owing to false hopes (that were never realized) the red cherries (of his cheeks) got the (pale yellow) colour of the wild plum.

The Gazals of less literate Darvesh-poets and minstrels are very loose in metre and less accurate in rhyme and other matters of technique; but not very inferior in pathos. The metaphors and similes used are those that have become commonplace in Persian:

The beloved is beautiful; his locks are black snakes; his eyebrows are bows with eyelashes for arrows; his eyes are almond-shaped; his cheeks are like rose-petals; his stature is like that of a cypress, and his complexion like silver or jessamine. He wears ear-drops and pendants. His names are Madan, the maddener, the cupid; मय्य सुंद, the beautiful; Jadugar

the magician; Tir-andaz or रेंजल i.e. one who strikes with arrows or shoots with balls. In character he is wanton, faithless, a promise-breaker. Among flowers, birds, and insects, the beloved is likened to the spike-nard or the rose; the parrot, the nightingale, and the black bee; while the lover is आरवल the yellow rose, Nargis, Jessamine, and the wild *myna*. The metaphors of the candle and the moth are also frequently used.

The lover is mad, intoxicated, distracted; the flame of love is likened to fire, with which the lover is burning or scorched; सोज़ or constant fervour burns the lover's heart into roasted flesh.

The meeting places or trysts of lovers are woods, pastures, gardens, springs and brook-banks.

आखल

The lover in her melancholy turns to thoughts of death, the autumn, the evanescence of the world and worldly beauty. She complains of the wickedness and ridicule of सुन (rivals, co-wives) or लक (common people, the multitude) who are *be-dard* (unaffected by love). She confides in her व्यस

a female friend, and charges the wind, the parrot, the pigeon or the crow with messages for the beloved. She appeals or prays to God as दय, नाराण, or Allah. She is of good family, but forsakes house and home and family for her lover. She is prepared to sacrifice her life for him, to offer her arterial blood for his safety. The beloved first welcomes, encourages and entices her, robs her of her innocence शिलु or शिलवासन, and, after secret meetings and elopements, leaves her forlorn on the way (like Nala) and enjoys the company of others like a black bee that, having taken out the nectar of one flower, alights on another. Her rivals and strangers, unaffected by love, have no sympathy, and even laugh at her and taunt her, 'pouring salt over her wounds'. Yet she is devoted to the false and faithless beloved and wishes him well. She keeps her sorrow secret for some time, but is unable to endure it long; her chest seems about to burst; and rending her garments and 'rubbing mud and ashes on her body', she goes out and wanders like one insane in search of the beloved, longing for a single look of him.

References to classical lovers—Himal and Nagray, Majnun and Laila, Zulikha and Yusuf, Farhad and Shirin are fairly common.

Fairies called विगिन्नि (Sanskrit योगिनी) are sometimes mentioned as singing and dancing in sylvan nooks invisible to human sight, except that of poets.

Mystically, the cult of love and devotion is called the tavern; love is the wine, or wine-cup; and the beloved or the teacher is कलवाल or manufacturer of, and dealer in, wine. The practice of *Habs* or control of breath is very often referred to; the aspirant is admonished to pay great attention to breathing exercises; he is to 'blow the bellows' constantly, keeping watch over the mouth and the nose, until the elixir from the 'moon-digit' शशिकला begins to flow from the higher centres of the brain. The aspirant is called the *Rind*, free from conventions and careless of religion as popularly understood: the apparent profligate; he is to merge himself into the Lord like water into the sea, like Mansur into

the consciousness of 'I am the Truth', careless of the common herd, who in their ignorance of spiritual truths stone and pelt and hang Mansur on the gallows.

The oneness of God and of His truth in all religions is frequently dwelt upon. 'Ram and Rahim are one;' the God of the Kaba and Qabila is also the God of the temple; 'Adam had two sons, one chose cremation after death and the other took to burial;' Hindus as well as Muslims are the servants of God, and so on.

The dignity of the human soul is upheld, the angels are said to bow before man if he proves a true servant of God. Heaven is filled with houries and cool drinks of Kausar and other means of blissful enjoyment; but hell-fire and the hot sun of the judgment day are terrible. The ascension of the Prophet to the highest heaven, his pleading for erring human souls, his greatness, his beauty (surpassing even that of Yusuf), and the love of the poet for him—such are some of the pious themes.

The minstrels, who are not always of the Darvesh class, describe in satirical vein the 'present' degraded state of social or political affairs, or some event such as a flood, an earthquake, or a fire. One, Lala Lakhiman, has written, besides some such descriptions, a narrative of his own adventures, which reads like another 'John Gilpin'. His language is not Persianised like that of the Muslim minstrels.

The following is a rough translation of some lines from the songs of a Hindu lady, Mrs Bhavanidas Kachru, in which the beloved is probably her own husband:-

1. (Owing to pangs of separation) my complexion, which was like July-Jessamine, has assumed the palour of the yellow अरिज O, when will he come and let me have a look at his beloved face?

2. He whom I propitiated and made my own, feeding him on sugar and sweets, has given me the slip and gone I know not whither. Oh, the wanton used to laugh at me in the presence of strangers.

3. The blue beauty has subjected me to the

taunts of rivals and strangers; these scorching and partial burnings have emaciated me; who will now take my letters and messages to him?

4. My rivals are flinging taunts at me since the beloved has ceased to speak to me. Won't he come for a short while and show me his face, so that I should offer my arterial blood as sacrifice for his safety?

5. God grant happiness to my beloved. Let him be kind to others (and forget me) if he will; enough for me is the satisfaction (coupled with a remote hope of restoration to his favour) that he at least is happy.

The earliest extant specimens of Hindu Kashmiri poetry, after Lalla's sayings, are the utterances of a few saints who did not know, or did not care for, the technique of metre and rhyme, but wanted simply to give expression to their devotional or philosophical thoughts. Their philosophy is of a very high order; their admonitions to themselves or to aspirants are piquant; but their versification

is very loose. One verse for instance is :—

त्रगुणो गुलरे अथि पांजुवुये

दुग दित आवुलो ।

प्रनि खोतु प्रुन छुय ज़ाबिलि ज़ाव्युल ।

सुछि राजु दये ॥

The words used have double significance, so that the verse may be translated (1) literally and (2) figuratively as follows:—

(1). When the three - husked paddy was pounded, three seers (of rice) were obtained (from each six-seer measure) - very white and fine; O God, thou art the giver of plenty.

(2). By deep reflection on the three sheaths (physical, emotional - mental and causal) men have discriminated the self, the life—extremely pure and subtle, and that is the King, the Lord of mercy.

Pt. Prakash Ram of Kurigam has left us two works: *Ramayana* and *Shiva Lagna*, the former of

which has become very popular. The works are free from Sanskrit words as from Persian. The couplets of the narratives are interspersed with songs. The Ramayana has been published and is easily available.

Paramananda (Pt. Nand Ram) of Matan easily surpasses all his known predecessors in the technique of metre and rhyme, and all excepting only Lalla in mysticism. He is deeply devotional and highly philosophical; his didactic poems and even his psalms and litanies have not yet been surpassed. His *forte*, however, is the description of Shri Krishna Lila, into which he has thrown all his heart and soul and intellect. An introduction to him having been separately written by the present writer, little else need be said about him here.

He was followed by his disciple, Pt Lakshman Ji of Nagam and by Pt. Krishna Das of Vanpuh. The former's works have been dealt with in the

introduction to Pt. Parmanand just referred to. The latter is the author of another *Shivalagna* and numerous devotional and didactic poems. He is very good in technique and excels even Parmanand in clearness of language, in descriptions of nature, in 'local colour' and perhaps in the musicality of verse also; but he is nothing so profound as Parmanand. He prays for worldly goods as much as for spiritual welfare.

His *Shivalagon* has been published, as said above, by the Asiatic Society of Bengal, and his shorter and better poems, by his relative, Pt. Harihar Koul.

Among the present day Kashmiri poets, the most famous is Mahjur. Besides being very musical and correct in the technique of metre and rhyme, he is perhaps the first to introduce into Kashmiri the ideas of patriotism, human freedom, love of mankind, unity of Hindus and Muslims, dignity of work, respect for manual labour, and Nature (scenery, birds, flowers &c).

Pt. Daya Ram Ganju, though not so well known, is as great as Mahjur in some respects. He writes purer Kashmiri, which is clear, idiomatic, easy and sometimes humorous. His greatest work is *घर व्यज्ज माल* in which he addresses little sisters and daughters of his community and country, and gives them very useful advice on household duties, cleanliness, good habits, etc. His works too have been published.

TO THE READER



Gentle Reader, The text as given herein is, to the best of my knowledge, correct; and its translation preserves the spirit of the original (sometimes even at the sacrifice of grammar or idiom). But, though I have done my best, I cannot claim finality in either—being fallible. If you are *sure* that at such & such a place the text or its interpretation ought to be different, please communicate your information or your reason to me. I shall consider it for incorporation in a future edition—and thank you.

Don't you think it is your duty to do your bit in this labour of love—to recover, restore, preserve and popularize this piece of Swadeshi literature, even though, like most Swadeshi articles, it be only 'home-spun'?

Shiliteng, Srinagar.

Nov. 1941



Yours sincerely,

"Masterji"

INTRODUCTION TO PARAMANANDA

Among the Kashmiri Brahmins who chose to give expression to their religious, devotional or philosophical thoughts in Kashmiri verse (which is all that there is of Kashmiri literature, there being no Kashmiri prose to speak of), Paramanand is by common consent given the highest place. He is less mystical and obscure than his great predecessor, saint Lalla, whose sayings have been translated into several languages and are enjoyed and admired even by those who understand very little of them. He is less musical, familiar and realistic than his proximate successor, Pt. Krishen Das of Vanpuh and even his own disciple Pt. Lakshman Ji of Nagam; but he is far profounder than either. He is more accurate in the technique of versification than some of his contemporaries and predecessors, who were more saintly than artistic; and he is every way superior to writers of Puranic stories in narrative verse like the Ramayana and Shivalagna of Pandit Prakash Ram.

The name 'Paramanand' is very familiar to

those Kashmiri Pandits of to day who take interest in Kashmiri literature or in Kashmiri religious verse, though it is only the poet's pen-name. Less familiar is his personal name, Pt. Nanda Ram, and still less known is his personal life, as life is ordinarily understood. He was the son of Krishna Pandit (Svamina Bharadvaja) and his wife Sarasvati Devi. Krishna Pandit lived in the village of Sir near Matan and was the Patwari (Village Accountant) of the latter. He was well-read in Persian and could even write fairly good verse in that language. A huge manuscript of the *Mahabharata* in Persian copied by him is still extant to enable us to gauge his capacity for labour. Towards his latter days he became hard of hearing and complained of this to God in the humorous line: —

हमे गुफतम खुदावंदा करम कुन ।
नमे गुफतम खुदावंदा करम कुन ॥

“My prayer was ‘Lord, be merciful’; and not ‘Lord, make me deaf’, as Thou seemest to have misunderstood”. The paradox has been brought about

by the play on the word कर्म which means (1) 'mercy and (2) 'me deaf'.

Before the advent of the Muslim rule in Kashmir, the Brahmins were generally very learned in Sanskrit language, literature, and philosophy. Under the Muslim rule this scholarship gradually dwindled and almost disappeared; it was rather rare in the 18th and 19th centuries. The Brahmins had now to learn Persian for the maintenance of life. In this foreign language, with a few remarkable exceptions (e. g., Munshi Bhavani Das Kāchrū, the famous author of a बहरी तबील) they did not attain to any very great scholarship. The education of the majority was a mere literacy, very few learnt Arabic or even the grammar of Persian. Those who still clung to Sanskrit were a class apart and were revered as Pandits *par excellence*.

Parmanand's lot being cast in a village, the conditions were less favourable for a liberal education than for rustic simplicity and health and good nature. He must have learnt such Persian and rudiments

of arithmetic as he could at the feet of the village Mulla, and then succeeded to his father's profession as Patwari of Bhavan (Matan), where he lived to the end of his long life. In a small house in this village a small likeness of the poet and sage painted by one of his disciples (Narayan 'Muratgar') is still preserved. From this likeness he appears to have been a large-headed, sharp-nosed, thick-necked, broad-shouldered, white-haired, dark-complexioned robust old man of ordinary features, about 70 years of age. A copy of this likeness forms the frontispiece of this book.

He was married very early in his boyhood to the young daughter of his father's fellow-Patwari of the same village. The young woman was a few months older than the boy, and in their play as children she must have lorded it over him. This air of early superiority was visible in later life as absence of strict obedience and of reverent love towards her husband. Māldēd (that was her name) was feared by all the women of the neighbourhood and

often spoke in words which, when addressed to a tender-hearted poet and saint, would sound rather harsh. What could this poor uneducated woman know of the greatness of her early playmate and now her husband to make her bow in reverence to him?

As a Patwari, to which profession he succeeded his father at about 25 years of age, he does not seem to have been very smart in the beginning. He complains of the hardships of the profession in a satire in which a revenue officer named Mishr Radhu Mal is depicted as a tyrant who 'intends to give Patwaris away in charity at the *tirtha* of Matan'. It is also said that he was once made to carry a sheep to the ghat of Khanabal for one of his superior officers, and that the humiliation thus undergone by him found vent in the very popular short poem beginning with:—

ब्राहि माम ब्राहि पाहि मुरारी

कट संकट हे मुकट-धारी

"Save me, Oh, save me Murari; get me out of the strait, O wearer of the diadem".

The word कट, which here means 'remove', may have been suggested by its ordinary meaning 'sheep'; or the latter meaning may have given rise to the story current about the poem. There is reason to believe also that his wife did not approve of his other-worldliness in the profession and his consequent failure to bring home as much in cash, and kind as she might wish. Speaking of Radhu Mal in the satire just referred to, he says:—

मिसरा छु बे-उक्त रोध

बुज छुव यि दादिस दोद ॥

बिहित छु वुलरि-जन ।

हारन छु तुलरि-जन ॥

मटन छे खाहिस तस ।

पटवार्यु दिन्यु धर्मस ।

धारन छि गारन कस ॥

बनितव यि बही क्याह ।

गयि न सही जाह ॥

Misra Radhu Mal has no good points about

him; he is like a line without any dot (all the letters composing the name in Persian script are dot-less). He is now (to the Patwaries) a fresh calamity on the top of the existing ones..... Camping in Vular Pargana he fulminates so that he seems to be shedding a swarm of hornets..... At the *tirtha* of Matan he intends to give Patwaris away in charity (as cheaper substitutes for cows), and they are trembling to think which of them may be chosen for this purpose..... Say, what is this book of Patwar, which never became correct?

While performing the duties of this profession as a means of earning the barest livelihood, he seems to have devoted his heart and soul to what his wife might disparagingly call " other-worldly " affairs. He must have sat at the feet of some Sanskrit scholars to listen to stories from the Bhagavata and other Puranas; to the broad principles of Vedanta (and Shaiva) philosophy; to the mystical sayings of Lalla and Nunda Rishi; and to the description of Shat-chakra upasana or Kundalini yoga. It is said

that his aged family-guru living at Bijbihara, or the guru's son, Pt. Atma Ram were his teachers in these things—after his own father, of course, who had copied the whole of the Mahabharata, as said above. Paramanand himself has left a copy of the 'Upanikhat,' that is, the Persian rendering of the Upanishads made under the supervision of Prince Dara Shikoh. He must have read the Mahabharata copied by his father. It is also said that he was a patient listener to the Granth Sahib as recited by a Sikh Sadhu at the Martanda tirtha. He must also have had many opportunities of listening to the philosophical or religious discourses of Parmahansas and other Sadhus—numbers of whom come to this sacred *tirtha*, from all parts of India, on their way to the famous holy cave of Amarnath Ji. It must be from these discourses and from recitations from the Granth Sahib that he managed to pick up a smattering of a sort of Panjabi-Hindustani (which he himself calls 'Bhakha'), and in this dialect he afterwards succeeded in clothing some of

his delightful short poems. Through the ungrammatical and un-idiomatic expressions of this mixed dialect it is as delightful as it is amusing to guess his meaning and relish the depth of his tender thoughts of divine love and the high flights of his philosophy. It is said that towards the end of his life Paramanand resigned his Patwar but continued to receive its emoluments in even greater abundance, thanks to the loving reverence or admiration of the big Mukaddam (head of village) named Salih Ganai, who had been dazzled by a glimpse into the spiritual glory of Paramanand, his servant and Patwari. For about 15 years he never went out of his seat of devotion or spiritual contemplation at his home. During this period one Swami Atmanand of Benares, a Sannyasi Paramahansa, visited him. The two lived closeted together for days and months at Paramanand's house.

One of his neighbours, senior by many years, was Pt. Tika Ram, who was a Sadhu and wrote a good deal in Persian verse on moral, religious

and philosophical subjects. He too must have been a great influence on the character of this growing sage.

He visited some of the contemporary Muslim Faqirs, amongst whom was one Wahab Sahib who lived somewhere near Khrew. It is said that Paramanand had lately written the poem beginning with:—

कर्म-भूमिकायि दिजि धर्मुक बल ।

संतोषु व्यालि भवि आनंदु फल ॥

‘Strengthen the field of action with the loam of righteousness, then sow the seed of contentment, which will yield the harvest of bliss.’

This poem had become very popular on account of the spiritual ideas expressed in it in the familiar language of agricultural processes, and had reached the ears of Wahab Sahib. When Paramanand visited the Faqir in the company of his friend and colleague, Dharm Chand Patwari, the Faqir playfully complained that Paramanand had written all

his poems in "Hindu Kashmiri", which was intelligible to Hindus only, and nothing for the benefit of his Muslim friends. Upon this Paramanand turned to his companion and dictated on the spot the short poem beginning with:—

पंचत्रे भागुलिस करारदादस ।

वादस ज्यादु न जि कम ॥

'In the contract of division (of produce) in the ratio of five parts to three, the agreement has to be fulfilled exactly — either more nor less can be accepted'.

In this poem Sanskrit words are avoided altogether, while the form of agricultural language is retained. Paramanand is said to have visited Mahmud Gami, the author of Shirin-o-Khusrav and other books in Kashmiri verse, who lived at Duru near Verinag.

So much about his school education and post-school self-education. He did not rest contented with mere learning; he observed, thought, and meditated for himself, and put his philosophy of

life into practice. The earliest object of his devotion was Bhavani, the Mother of the universe, whom he worshipped at the place sacred to Her on the hill adjacent to Matan and called Bharga-Shikha on this account. He has written a short poem in Her honour; it begins:—

श्री भर्गु रूपी राज्ञा भवानी ।

लीन कर चु दीन अस्मि छि चानीये ॥

‘Blessed Queen and Mother of the Universe in the form of Bharga (Light), help us to merge our (finite) selves into Thy (infinite) Self; for we are Thy dependents’.

He speaks of Her with profound reverence in the concluding verse of the poem on Amar Nath pilgrimage, in which poem yogic and spiritual significance is ingeniously attached to places and practices usually performed on the way to the famous cave. Says he :—

भर्ग-रूप नव दुर्गा चु मान ।

स्वर्ग-लोकक्य छि ततिथुय नमान ।

इष्टदेवी छे पनुजी प्रमान ॥

मन थिर करु पूजुन प्रभू ॥

“Have faith in the Ever-new Durga manifest in the form of Light; the dwellers in heaven pay homage to Her; she is our chosen Goddess and her worship is incumbent on us. Make the mind steady and worship the Lord.”

Another place of solitude for such devotions was the spring sacred to Sarasvati (Goddess of wisdom and learning) in Sīr, the village in which his ancestors had lived.

While worshipping and meditating at these holy places, he is said to have experienced some visions, which brought him the conviction that the Mother as Sarasvati (Goddess of poetry and eloquence) was propitious to him and deigned to speak through him. So in the beginning of the poem just quoted he says:—

कन थव सरस्वती छय वनन ।

बन्य-बन्य पानु छुयना सनन ॥

Listen, Sarasvati Herself is speaking, art

thou not impressed, O my Soul, though told so often ?

It may be interesting to note that his earthly mother was also named Sarasvati. In another poem he says: 'Mother Sarasvati has been propitious to you, Paramananda'.

Along with the worship of his Ishta-Devi he must have long and laboriously practised what is known by the various names of Pranabhyasa-Yoga, Shat-chakra-upasana &c. Two of his poems are noticeable in this connection: (1) The poem on the Amar Nath pilgrimage, and (2) a short poem inserted into his Sudama Charitra and beginning:—

पंपोश-बागस-मंज वथुरावय ।

भावय पतुनी गोसु तु गम ॥

"I will make for Thee a seat of honour in the Lotus garden and there tell Thee all my troubles and sorrows."

These are replete with references to 'Lotuses' or Chakras or Mandalas; the 'Sun' and the

' Moon ' ; the Anahata sound; the gradual manifestation of Para (Subtlest vibration) into Vaikhari (audible sound). Elsewhere there are references to Raja-Yoga and what he calls Nada-bindu-yoga. But nowhere does he give any information about these ' Lotuses ' beyond mentioning them by name or throwing off obscure hints, useless to any but those already initiated to these mysteries. This devotion and these yogic practices he is said to have begun at the age of about 45. One night, it is related, he was coming home very late from his devotions at the Sarasvati Spring at Sîr, when near the crematorium of Matan he had the vision of a Deva. He was so full of this influence that the first man who looked at him next morning was so affected that from that very day he turned from an ordinary man into a Sadhu, an aspirant after spiritual things).

From the time he " found his tongue " at the feet of the Mother to the end of his life extending over well nigh a century, he wrote many poems

in Kashmiri and 'Bhakha'. No information as to their dates or even their sequence or precedence in time being available, we can only group them according to the degree of their sublimity, which may roughly indicate their probable chronological order also:—

At the lowest level we may place the Litanies addressed to Devi, Ganesha, Shiva, Vishnu &c., in which he humbles himself, confesses his "sins" and petitions the Deity for mercy and forgiveness. The Sanskrit word for such litanies is *Dinakrandan*. Most of his litanies are short poems of four "Padas", the last of which is a repetition of the refrain (without consideration of its fitting in with the other three). The longest of them is in couplets rhyming together, and contains pathetic biographical touches, besides a parable in the form of a dispute between the Tree and the Shadow to be decided by the Sun.

In the second group we may place the poem on the pilgrimage to Amar Nath cave and

perhaps the poem beginning with—

संतोषु व्यालि भवि आनंद फल

These are grouped together only on the ground that they contain more references than any other poem to yoga practices and "Lotuses" and so forth.

The next group may consist of the three longest poems namely (1) Sudama Charitra (2) Radha Svayamvara and (3) Shiva Lagana. Of these Sudama Charitra is placed first (and so in contiguity to the second group), as reference to yoga "Lotuses" are contained in the short poem inserted into it, as already said above. The themes of these are respectively the mutual love of Sudama and Sri Krishna, that of Radha and other Gopis and Sri Krishna; and the re-union of Shiva and Uma. They symbolize the boundless love of God for the human soul, and the love and aspiration of the latter towards God. Here Paramanand is at his best, for he was nothing if not a lover of the Deity and the divine. Into this "Lila" or play of the Lord, this unfettered flow

of love, he pours his whole soul, giving free expression to his love of God, whom he loved particularly in the form of Radha-Krishna. It was probably due to these that Paramanand's poems came to be known by the name of Lila, which name is now given to all religious and devotional poems in Kashmiri. In common parlance his poetry is also collectively called Chit, which is the first word of his poem of "Radha Svayamvara" —

चित-विमर्शु दिक्षिमान भगवानो

It is said that when he recited this Lila in his musical voice and to the accompaniment of the Madham, which he played constantly and fairly well, every fibre of his heart thrilled— he wept and sang and danced in the ecstasy. From internal evidence it appears that Sudama-Charitra precedes and Shiva-Lagna follows Radha Svayamvara. Consider for example:—

(राधायि) रुक्मन घरु छस नीवानु ।

सोदामस-जन भगवानो ॥

2. त्रिय वनि परमानंद त्रिय छु वनानु ।

शिव देवियि कासि अभिमानो ।

कथ बड छे सती गत क्या छे करानु ॥

1. "Rukmini takes her (Radha) to her palace as the Lord took Sudama to his".

2. "Parmanand will relate (at length) what he is saying (here); Shiva will cure Devi of her pride; it is a long story in which Sati voluntarily leaps into the fire."

The fourth group comprises what may be called didactic poems addressed to aspirants to spiritual life. They lay stress on the Sadhanas or preparations and purifications necessary for attainment of Jnana: e.g. control of senses, quietude and concentration; or Vairagya, Viveka and Bhakti. Some portions of these short poems dwelling on the urge to spiritual effort, the decaying nature of the body, the evanescence of life, the mockery of sense - pleasure, the folly of mere book-learning, the necessity of surrender to God, are indeed very touching.

The fifth and crowning group consists of Vedantic and philosophical poems—the ripest fruits of his old age and matured wisdom. Therein are stated the Siddhanta or ultimate truths of Vedanta—Aparoksha darshan, Sahaja-vichar, 'Tat tvam asi', Anirvachaniya Maya &c. In these he rises above external exercises and Pranabhyasa — even above the Sadhanas of Shama and Dama, not to speak of Dana, Tirtha-yatra Homa and Vedic rituals. They read like the meditations of a Jivanmukta. Take for example:—

1. यिय छुख तु तिय छुख छुख न भियन बुछोनये ।
अछिन-हुंद गाश पानु अछिव बुछ नये ।
बुछुन छु छुनुय बुछुबुन गछि बुछोनये ॥
2. सहजस प्राव पछे ।
शम तु दम नाव गछे ॥
पानु-रुस्त पान स्वरुन ।
सहजु-विचार करुन ॥
3. खारित प्राण तय चारित रगनुय ।

शमु- दमु नशि-मा यि वाव वज्जोन ।

शांति-सूत्य प्राचु प्रोचुम होमु-जगु नय ।

लगु नय तथ्य-कुन क्या अज्जोन ॥

4. परमात्मा उत्तम तत् त्वम् असि ।

उलसे न तु अदु लसे नु कुंह ॥

5. अपजुय मपजुय छे पजुय मानुज ।

अज्ञन तु तज्ञन मा नञ गये ॥

6. छुनु पत फेरनु-रुस्त वनहान केंछा ज्ञय मनस ।

टोठ तस-विन केंह नु ज्ञानुन गव जि टोळ्य दय मनस ।

अन-अपेक्षुत प्रावनाव्यम पुर्ण-आनंदमय मनस ॥

1. "You are what you are (undefinable in any other terms) imperceptible to any but your own self; that which makes the eyes see is not visible to the eyes. There is not much in seeing the objects of sight; the great thing is to see the seer"

2. " In the realization of the self, the so-called 'control' of the mind and the senses is not of much avail; the self is to be attained by conviction of faith. The true self is to be contemplated, the

selfless Self to be meditated upon.'

3. 'This terrible storm of distress can not be allayed by Shama or Dama, by raising of the breath-energy to the head and straining the vessels and nerves. What one can not achieve by Homa or Yajna rituals can be attained by quietude only; if to this one does not apply oneself heart and soul, nothing is gained.'

4. "Unless, the highest, holiest self sung in the great Vedic thought, 'Thou art That' is realized, no one can escape death."

5. "Though only imaginary and supposed, Maya has to be taken for real by the unwise; to the wise she never reveals herself (or, neither the ignorant nor the wise have been able to understand her)."

6. "There is no victory for the mind except in retreat. Desirelessness alone can make one fully happy and blissful. God's grace to the soul means nothing but that the soul holds nothing dear but God."

Unfortunately the poems of the last group are not popular— they could not be. It is very seldom that one comes across a copy of one of them, or hears them recited or sung as the others are. Hence it is extremely difficult to guess the correct reading from the few and rare and not easily available manuscripts written in the short-handish Persian script without the least attempt at phoenetic or regular, or even clear spelling. In the case of other poems, which are popular and may be heard recited or sung now and then, this difficulty is to a great extent reduced.

One important peculiarity of Paramanand's poems, especially the Lila poems, is that while describing the outer play he never loses sight of its inner significance, and frequently reminds the reader of it. Either by a direct statement or by indirectly throwing in some significant words, he takes us from the concrete and the real to the abstract and the ideal. Consider for example:—

1. गोकुल हृदय म्योन तत्तु चोन गूर्यवानु ॥

त्रैव म्याजि गोपियि चैव पतु लारानु ॥

By Gokal is meant the human soul..... man's thoughts are the Gopis that aspire after the Lord.

2. व्रति और संकल्प गोपी गवाला ।

बहु गय्यां बासना रक्षपांला ।

खेल-में फैल पयो नंद-लाला ॥

“ Thought-currents and cogitations are the Gopas or cowherds, desire-impressions are the calves and cows; their protector, the joy of Nanda, has spread Himself everywhere in play ”.

3. सुदाम जीव ओस यार भगवानस ॥

ओरु द्राव भगवान सुदर्शनय ।

योउ सुदाम जीव गोस अर्पनणय ॥

“ Sudama, the jiva, was the friend of the Lord... the Lord came forward to receive him, and Sudama, the jiva, gave his limited self up to Him ”.

4. गुफि-मंजु गुफि वात पनुजे ।

त्राव देवियि तु देवता अन्ये ॥

'While in the cave (of Amarnath) do thou enter the cave of thy own heart, let the outer Gods and Goddesses go.'

5. कृष्णस-रुस्त तति कुंह छुनु आसानु ।

कुंह छुनु युस न सुय आसानो ॥

'There is no one there but Krishna, or rather there is no one who is not He.'

6. मे-रुस्त सुति छुन रोझानो ॥

'The Lord too can never manifest except with me (the soul).'

On the form side the poet delights in the use of homonyms or words similar in form but different in meaning. Numerous examples of this will be noticed by the reader in the course of his study of the poems. Two examples will suffice here for illustration:—

1. पोशतस देवक्रियि तूक आस्य ईवानु ।

पोश तस पृजि आस्य लागानो ।

पोशवस जि कृष्ण उपकारक सन्तान ॥

" People came to congratulate Deviki; they worshipped her with flowers, and said, ' May you live long to bless her, O Krishna, dutiful son! "

2. कन्यकन नु कैह ऋण धर्म-दान ।

कजि-कनि तिम पहार पूजुहान ।

घरु त्राविमुत्य कजि केनु-सान ॥

' The girls owe no debts to religion, such as good deeds and gifts; in place of a stone idol they worship the hills (touched by the Lord's feet); they have renounced their houses and homes— stones, foundation and all.'

Like most writers of Kashmiri verse, Paramanand likes to use many initial or internal rhymes in addition to the usual end-rhymes. Take for example:—

खाम दुसि क्या जि याम ताम पेचि थसे ।

याम कयुथ खसि तत वसे न कांह ।

थुसि थुसि सारनस मो लग थुसे ।

असे उलसे न लु लसे न कांह ॥

The rhymes are:—

खाम, याम, ताम, चाम, । बुसे, भ्रसे, खसे,
वसे, धुसे, असे, उलसे, लसे ॥

‘What reliance can be placed on a mud wall? It may fall with a splash at any moment. How can it bear ornamental roofing? (or, how can roofing it be worth while?) no one has to inhabit it long. Don't worry yourself collecting handfulls of mud for its construction. The true life is “Thou art That”; unless it is realised, there is no escape from death.’

Then sometimes he uses such difficult rhymes that one wonders how he has been able to find so many of them. For example —

लगु-नय ‘if I don't apply myself,’ लग्नय ‘constellation in which the sun is at birth,’ गगनय ‘in the sky,’ तगनय ‘yet to learn,’ नयय ‘naked,’ मग्नय ‘submerged,’ सगनय ‘unwatered,’ जगु-नय ‘if not by sacrifice.’ and so forth.

Puns or plays on words are not now appreciated, much less many jingling rhymes— they are considered even distasteful when they occur too frequently. But when we bear in mind that Paramanand was born in a village of an isolated country like the Kashmir of his time, and that his education consisted of a little Persian (from which alone he could take his models), the wonder is not that we miss polished expressions, apt similes, fine metaphors, and vivid descriptions of a Sanskrit or Hindi poet, but that this rustic Patwari of such poor education could rise to such heights of philosophy or reach such depths of love. He never travelled beyond a few miles of his own country, and he lived when and where teachers and books and newspapers were unknown. What might we not expect from this great soul and fine intellect if only he had been born in better circumstances.?

He reveres the memory of his parents; his father, Krishna Pandit, he calls his spiritual teacher besides father, and delights in the coincidence that

he bore the same name as Shri Krishna, his all.
In one place he says:—

सत-गुर तु ब्रह्म म्योन श्री कृष्णु देव ।

त्रैलोक्ये हि देह तु सु ह्युस जीव ॥

“Glorious Shri Krishna is my spiritual teacher and father; the three worlds are the body of which He is the soul.”

In another, he playfully addresses Shri Krishna saying:—

बाप हमारा कृष्ण हुआ हो पिता तुम्हारा नंद ।

आपस में क्या पहुंचेंगा हम आप करो दरदाम ॥

“Thou art my father, being named Krishna; but Thy father is Nanda (which is my name). What is our mutual relation then? This Thou alone canst calculate.”

Two sons were born to him, but neither lived in his old age; the elder died after marriage and the younger as a boy. The lack of this earthly blessing he seems to have keenly felt. There are

references to this in his own poems which amount to complaints and bring tears to the eyes of the reader, though he himself philosophises saying that a son might after all not prove a blessing at all:-

1. कुन तु केवल तु सार सूरमुच आश ।

निपतुर तु नैत्रन न रूदुमुत गाश ॥

"I am alone and forlorn, with all my hopes dwindled to despair, sonless and with eyes that have lost the power of sight".

2. परमानंद छुय चि अर्मीन सन्तान ।

सन्तान ओसुय सुनु-तानो ।

हा चि सन्तान मा आसिहिय मारानु ॥

"Paramanand, you feel the anguish of being without a son; you had one whom you regarded as a quantity of gold, an ornament; but why don't you think? The son might possibly bring about your death."

He had two daughters, one of whom was married in the neighbouring village of Tur. Her son

Mana Pandit, was adopted by Paramanand; but he does not seem to have inherited the qualities of a poet or intelligence required for the appreciation and enjoyment of his grand-father's poetry. The decendants of this adopted son are still living in the ancestral house (rebuilt). His son, Pt. Ram Chand, is a Pâtwari. The other daughter was married to one Pandit Gopal Razdan who came to live in Paramanand's house. His son, Pt Lakhshman Razdan, is still living, just opposite the house of Pandit Ram Chand, the direct decendant.

Paramanand was, however, fortunate in finding several disciples. The most notable among them is Pt Lakshman Ji of Nagam, who was devoted to him and ably assimilated his master's thought and imitated his style. A reader who does not happen to know that a certain portion of 'Radha Svayamvara' is really the composition of this disciple, very little altered by Paramanand, will not easily believe this when told so. It is related that when the master was writing 'Radha Svayamvara', the disciple came

to him and asked for permission to read out the 'Mohini' episode privately written by him. When he had done reading, Paramanand remarked, " You have spiced my sag with saffron," and without changing a word, incorporated this episode in the main poem. Lakshman Ji has written several short poems as parallels to the originals of his master. Probably before coming under the influence of Paramanand, Lakshman Ji was already the author of a long poem in Kashmiri, entitled Nala-Damayanti. It is in couplets interspersed with songs. Some of his Gazals in Kashmiri are very beautiful in their directness and simplicity and excel a good many of the more elaborate Urdu Gazals in pathos. One of these is given in full in the note on Kashmiri poetry. He is not anything so profound as Paramanand, but his language is much clearer, being less mystic and less archaic— in spite of the fact that both were partly contemporaries. He looked forward to modern Kashmiri for words and expressions, for which Paramanand had looked back to a much older

dialect. Another disciple was Pt Lachhi Ram Mulasi. He has also tried to express his master's thoughts in verses of his own making. A third, Pt Sahaj Ram, was gifted with a musical voice and was therefore much in evidence in the Bhajan meetings, in which he sang the master's poems with great devotion and enthusiasm, and even excitement. Kasha Kak was a Vaidya, fairly familiar with some herbs and essences in addition to 'Svara Jnana' or secrets of 'right' and 'left' breathing and Prana currents. His brother, Narayana 'Muratgar', was a painter and a healer of fractures and sprains. The likeness of Paramanand painted by him is preserved at Matan. A copy of it forms our frontispiece. Pt Dharm Chand was Paramanand's friend and fellow-Patwari. Last but not the least was Salih Ganai, the Mukaddam-Zamindar who looked to all the needs of Paramanand and regarded himself his servant, though he was outwardly his master. His parents, his brothers, (Thakur and Sahaj Pandit) and his sons (Vasa Ram and Mahanand Pandit) having predeceased him, he might

well feel alone and forlorn with his sharp-tongued wife and not very smart adopted son, and with weakened eyesight and advancing decrepitude. Hear him mourn his lot and complain to his God, Shri Krishna, in these most pathetic words:—

“ My father and mother, the supporters of my life, remained a short while and were then gone. After them I depended on my brothers and relatives, but they too proved unreal and mortal. Then I had my sons; but Time, the thief, took them too away. Now I am alone and forlorn, with all hopes shattered, sonless and blinded. I am now Thy blind man, Surdas, and have Thee alone to lead me by the hand. ”

But providence made amends for these losses, to some extent, by giving him such and so many devoted disciples and friends and admirers. Among the last was Nidan Kak Ji, the famous saint of Bijbehara. He had heard of Paramanand as a singer and summoned him to give a performance before him and company. When sleep had overpowered the rest towards the end of the night, Nidan Kak Ji was

still listening with rapt attention to Paramanand's ecstatic singing. Suddenly he too nodded for a moment and saw Shri Krishna and Radha smiling, held in either arm of the rustic 'singer'. He awoke and bowed to Paramanand. Thenceforward the two loved and revered each other. Kak Ji would walk all the way to Matan with a rice-cake for an offering of love to Paramanand, and the latter would distribute bits of it to all his people as priceless spiritual gifts.

A few days before his last, in 1936, Paramanand had a fever, but kept sitting in his Asana as usual. On the last day he admonished all his disciples not to go away from him. Still seated in Sidhasana he breathed his last 'Om', and the disciples felt something burst through the skull and fly away in peaceful glory. That was the end. The year 1936 is given by a verse probably by his disciple Lakshman Ji, whose pen-name in Gazals was Bulbul:—

बुलबुल कशीद नालु बु दिल गुफ्त हां जि दम।

बाहोय उ शय साज कि गुल्शन खजां गिरिफ्त ।

As regards his personal habits, it is interesting to note that he was a Vaishnava and abstained from flesh foods. One day when his wife would not serve his food because somebody had died in the village and it was a sin to eat while the corpse lay uncremated, he pointed sarcastically to her basket of dried fish and said, "What about these corpses? How did you dare to eat all the days these have been in your own house?" He dressed well and had very fine tastes in food. The rice that was cooked for him was of the finest available quality and was lovingly supplied by Salih Ganai. He sang well and played the Madham with a practised hand. His handwriting was very fine; a specimen of it is preserved in the 'Upanikhat' by Dara Shikoh which he copied with his own hand. He had a ready wit. The writer's father used to relate that once when he had the honour of sitting at Paramanand's feet, a zamindar put in an appearance. He and his fellows had been hatching up an intrigue, of which

Paramanand happened to have heard. Being asked how they were progressing, the zamindar said—

‘महाराज दला-दला छिस दिवान’
(the matter is under discussion). Upon this Paramanand remarked, “ओ यि छि दलनुय हुंज काम,” which means (1) that such matters have to be well discussed, and also (2) that only rascals could do such things.

Many manuscript copies of most of Paramanand's poems (of course excluding the more philosophical ones) are extant. But it is very regrettable that those who made these copies did not closely adhere to any rules whatever of phoenetic or even regularly bad spelling. Strange as it may seem, it did strike any of them to provide the few additional vowels and consonants essential for the correct writing of Kashmiri in the Persian or Hindi script. In consequence of this negligence it is now extremely difficult to decipher what they have probably ill understood and certainly mis-represented. What is worse still, they have made their guesses or tried to

improve the text of their manuscripts where they failed to make any sense. Needless to say that these guesses are almost invariably wrong, and the improvements are simply ridiculous.

Printed editions of some of the poems are now available, but they are no less sinners than the manuscripts in the matter of guesses and absurd substitutions. Mistakes of editing and printing are met with in almost any line. In these circumstances, the present editor who is anxious to let nothing pass for Paramanand's composition which does not 'bear his stamp' and is not borne out by the manuscripts of one Pandit Narayan Kaul who has faithfully, if not intelligently, copied from some older and so more authentic manuscript, considering it a sacrilege to make any the least alteration in the writings of his "Guru" The present editor has not been fortunate enough to obtain the much more reliable manuscript written by Pandit Lakshman Ji of Nagam, which is said to be preserved somewhere, but kept religiously sealed from the view of

the profane public. He has decided therefore to give only selections from the poems for the present, leaving out much that has been rendered worthless through want of care and lack of intelligence. He hopes, however, that future research by some better qualified and more fortunate student and lover of such homely literature will be able to restore much that has been dropped now — not as commonplace or worthless, but as simply unintelligible.

In conclusion let us have a look into the mind that Paramanand brought with him and developed through his long life. At the Maktab of the village he went through the ordinary course of reading, which then consisted of a few easy books in Persian, like the Bostan and Gulistan of Saadi, and rudiments of letter-writing and arithmetic. Yet from this he picked up enough to understand the ordinary technique of poetry and write Gazals and other kinds of verse not only in Persian but also in Kashmiri, over the pen-name of Garib. Unfortunately all his work in Persian and Persianised Kashmiri (done

before he took to writing on religious and philosophical subjects in Sanskritised Kashmiri) is now lost. Only a few verses are here and there orally recited from memory.

When he took to devotion and yogic practices, he succeeded very well as we have seen, but did not fall into the mistake of taking means for ends, forsaking the world for so-called other-worldliness, or of neglecting household and social duties in the pursuit of a half sane asceticism. When he listened to Puranic stories, his mind passed over the symbols to the realities symbolized. The Lila of Shri Krishna and the Gopis suggests to him the aspiration of the human soul towards God and Divinity, and the love and attraction of the latter for the former. Gokul becomes the human mind and the cow-boys and girls and the cows and calves become the thoughts, desires, impressions, and beliefs of the mind, which all follow the flute or God's love-call. In his hands, too, the stages of pilgrimage to Amar Nath assume the meaning of the ascent of

the Yogi from chakra to chakra and his final entrance into the ' thousand-petalled lotus '. The ice-block idol becomes the solidarity of being-consciousness-bliss. The whole process of paddy growing turns into the whole Sadhana incumbent on the aspirant, from the sowing of the seed of contentment to the reaping of the harvest of bliss. The simple fact that the shadow of a tree is always in the direction opposite to that in which the sun is shining supplies material for a very fine sermon on the surrender of personality to the Universal Self necessary for the illumination that must precede a glimpse into the mystery of the Absolute.

Again he does not halt at the rituals of religion, nor at the yogic siddhis, nor yet the sadhanas, but rises beyond them to the truth underlying them all, to the freedom of the real knowledge, of which the Gita says: " In the world there is nothing so purifying as knowledge " His ability to produce a song or dictate a poem extempore at the wish of a friend, his choice or invention of metres

suited to Kashmiri, his puns and plays, and his ready wit, though great faculties in themselves, are nothing compared with his grasp of truth and ability to manipulate every subject so as to lead to great heights of philosophy and depths of love and devotion. And it is these that far more certainly point to the mind of a genius. Similarly, Sudama becomes the Jiva, and Krishna the Lord, and the story becomes the description of their pristine unity, their separation caused by the Jiva's desire for individual existence ('Paradise lost'), the sorrow and suffering of individual life, the awakening brought about by these through the Jiva's helpmate-spouse, Buddhi, the return to God ('Paradise regained') by surrender of the ego to the divine will, and the peace and contentment of a life brought 'in tune with the Infinite'. *This is genius.*



METRE SCHEME (of the main poem).

Each verse (**श्लोक**) consists of 4 lines (**पद**), of which the fourth is the ' refrain ' (to be repeated after the three). The first and third lines ending in **-आनु** may be called ' odd lines ' ; the second and fourth ending in **-आनो**, ' even lines. ' The former consist of 8 ' long syllables ' and a ' short ' one at the end ; the latter, of seven ' long ' ones. Graphically, the metre can be represented thus:--

Odd lines: —. —. —. —. | —. —. —. —. ~

Even „ —. —. —. —. | —. —. —. —.

Here the lines mean ' long ' syllables, the crescent means ' short ' syllable, the dots show where a ' short ' one may be *optionally* added. The bar indicates pause of voice.

The poet often takes the licence of using a ' short ' syllable where a ' long ' one ought to be. In such cases the short vowel should be lengthened:

अ to आं , इ or -य to ई or ए, उ or -व to ऊ
or ओ. Thus मतानो should be read as मातानो,
दिवानु as दीवानु and so forth.

The first two lines may be scanned thus:—

गो¹ कल-ह² दय³ म्योन⁴ | त⁵त्य⁶ चोन⁷ गूर्य⁸ वा⁹ नु¹⁰
— . — . — . — . | — — — —

चित्-वि मर-शु दिप्-ति मान | भग्-अ वा नो
— . — . — . — . | — . — —

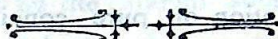
It will be observed that (apart from the dots, which are optional) the metre graph is constant and invariable.





PARAMANANDA SUKTI SARA

(Selections from the sayings of Paramananda)



Book I

RADHA SVAYAMVARA

(' Self-choice ' marriage of Radha)

Part — I

(Refrain)

गोकुल हृदय म्योन तत् चोन गूर्य-वान् ।

चित्-विमर्शु दिप्तिमान् भगवानो ॥

Gokul is my heart (the human soul), where
thou keepest thy cows — Glorious Lord shining with
the light of pure consciousness and mind.

[Pure consciousness is Atma, Paramatma or Brahm;
mind is Buddhi, Shakti, Maya or creative will. The
two are called God and the Word by Christians; Zat
and Sifat by the Sufis. The light of the two is Universal

Life, Jagat, in which the absolute Being-Consciousness-Bliss becomes the three-fold Shakti - Kriya Jnana and Ichchha - that which wills (to be, to live), knows and feels (and desires). 'Chit—Vimarsha' can also be construed as meditation on pure consciousness. In that case the light means the mystic illumination of the Yogi intent on contemplation of the Self. Gokal, the scene of the historical play of Krishna with Radha and Gopis and cows, symbolizes the human soul in which the play of Atma and Buddhi is eternally going on.

The meaning of 'thy cows' is explained in the next verse.]

§ 1

1. ब्रंच म्याजि गोपियि चैय पतु लारानु ।

वंसुरी-नादु वादु मतानो ॥

नशिरित हिस तु होश, मशिरित पर तु पानु ।

चित्त० ॥

The movements of my mind (thoughts, desires, etc.) are the Gopis, who follow and seek thee alone,

maddened by the provoking call of thy flute, bereft of senses, oblivious of self and non-self.

[The flute symbolizes the eternal God-ward attraction felt by the human soul, and God is the highest ideal of truth, goodness and beauty (Satyam, Shivam, Sundaram) to which the soul aspires. Its call is ' provoking ' because it won't be ultimately disregarded, won't let the soul sleep resigned to despair. The source of the flute-call is Krishna, the all-attractive, the great attraction.

Here we are given the key to the inner meaning of the Lila. Compare P.'s lines quoted in the Introduction, viz — ' The movements of the mind, its thoughts and desires, are the cow-boys and cowherd girls, cows and calves &c.' ' वाद - means argument, questioning, provocation.]

2. अथवास चय सूतिन तु रास गिदानु ।

व्यास-नारद ति तैत्थ आसानो ॥

दासु-भाव राधा-कृष्ण कृष्ण जपानु । ॥

Hand in hand with thee they play the Rasa (symbolizing joyous, harmonious action). Sages like

Vyasa and Narada are also there, repeating the name of Radha-Krishna in the attitude of devoted servants of the Lord.

3. देविधि तु देवता सर्व चैव करानु ।

भव-सुर तनु तार लभानो ॥

गैवान-खान ज्यव छक नु लोसानु । ॥

The gods and goddesses worship thee and carry out thy will. Thus they are enabled to cross over the ocean of phenomenal existence (Samsara). They are never tired of singing thy praise and re-joicing in thee.

The gods are intelligent forces of nature, angels Malak, &c. Unlike human beings, they carry out the will of the Lord, without their personal selves interfering,— and this is the way to liberation (from the bondage of the lower ego).

4. असुन्य कोसम सुख चानि फोलानु ।

कुस तव नजि आसि शहलानो ॥

कुस्तम त्रैट्य तु माल आसहोय पैरानु । ॥

Smiling flowers bloom on thy face. What fever will not cool down at the sight of it? O might we have the honour to decorate thee with the Kustabha pendant and garlands!

Note homonyms underlined. The former means 'what fever?' and the latter, the jewel-- pendant worn by Vishnu on the breast.

5. मायायि सूतिनं तु शायि-शायि आसानु¹ ।
 कायायि-मंजु तु स्युन रोजानो ॥
 सूर्यके आसनु ह्याया छि आसानु²... ॥

With thy inseparable power of Maya thou art omnipresent. Thou art in the body and yet separate from it. The appearance of the shadow depends for its existence on the reality of the sun.

Note contrast between 1 and 2. The sun is, while the shadow only appears temporarily as the negation of the sun, due to something coming between. There could be no appearance if there were not a reality behind it. 'Body' means limitation of form, Upadhi. The Lord is both

immanent in the world (vishva-maya) and transcendent (vishva-uttirna). The temporary appearance of worlds in the eternal Being is the power of Maya.

6. ओम् शब्दु गायत्री शक्तं वीर्यं जपान् ।
 होम्-घञ् जुष-तण् जगु-स्मानो ॥
 शम्-दम् यम्-नेन ध्यानु-धाण्यायि दान् ॥

Through the mystic word the Shakti of Gayatri sings (connotes) thee. Thou alone art to be realized by the sadhanas of shama &c. and by the rituals of homa &c.

Offerings into fire, recitation of scriptures, repetition of mantras, control of mind and senses, self-denial, concentration, meditation and contemplation are the various means of God-realization prescribed by religion, particularly by what is called Ashtanga (8 - limbed) Yoga.

7. आकाशं मुखं ह्रस्व आकाशं भवान् ।
 तत्सतं प्रकाशं नित आमानो ॥
 देवन-हृदि देव्यु प्राणियन-हृदि प्राणु ।... ।

O thou of akasha-like form, thou appearest as akasha; but in thy true being thou art the light of eternal truth — O God of the gods, O life of the living.

8 युम युथं स्वरिय तस त्युथ ह्युव हावानु ।
मुख हाव मति श्री नाराणो ॥
प्रारनुच फुर्सत छमनु रुज्जमुच दानु । ॥

Thou showest thyself to each as he or she thinks of thee. So reveal thyself to me also, my glorious Narayan, I cannot afford to wait a bit longer (being old and about to die).

9. तप-ज्ञप भाव-भावनायि चय साधानु ।
साधन तोरय तु साधानो ॥
दर्शनु चानि ह्युक्क अमृत वर्षानु । ॥

The righteous aspire to thee by austerity, repetition of thy mantra, adoration and faith. But it is from thee that the means of success come to them — thy vision first pours on them the water of immortality.

10. तपु ऋष्य बडि अभिमानु आय' तोषानु ।

आय^२ सूर्य-सूर्य आय^३ केशानो ॥

न्याय नय अन्दनक वुन्दु छिय मन्दानु । ॥

Great ascetics feel proud and rejoice in their austerities; but at the end of their lives they (are still unsatisfied and) desire more life (to renew their efforts). Unless the doubts and disputes in their minds come to an end, they only become duller.

Note homos. 1—3. The first means 'came' the second, 'span of life', while the third may have both meanings

11. गारहन कूँडा तु हावहस पान पानु ।

लवि' रोजि पानु लभि^२ पान्य-पानो ॥

सोर्यस^३ बंधु-मुक्त सोरि^४ सुख प्रावानु । ... ॥

When out of thy grace thou callest any one to thee and revealest thyself to him, he simply steps aside from his lower self and automatically finds his real self. He attains all bliss and even the distinction between bondage and liberation ceases for him.

Note homos. 1 and 2; 3 and 4.

12. रात दोह परमानंद^१ छुय कांछानु ।
 परम आनंद^२ युद छु पान्य-पानो ॥
 वन्य-वन्य^३ वनन्य^४ वन्य^५ चे दीवानु । ... ॥

Night and day Paramanand longs for thee, in spite of the fact that he is himself the highest bliss. He constantly (repeatedly) sings of thee and so looks for thee in every forest glade.

Note homos. 1 and 2; 3 — 5. 4 may mean 'saying' as well as 'woods'.

13. भक्तन चान्यन छु अस्तुन करानु ।
 स्वस्थित तिहुंदि-मुख आसानो ॥
 वुजरस हंत-हंत अथ-रुट कांछानु । ... ॥

He praises thy devotees, for through their favour he can keep well (— balanced). He desires a helping hand in his old age, through every means and on every plausible ground.

Those who cannot see God directly should see

God-filled men and women. That is the nearest possible approach.



§ II

1. वसुदेव-देवकी तप आस्य करानु ।
गच्छुश्च चय-जन सन्तानो ॥
जसुदा तु नन्द गूर चय कुच्छि रत्नहानु । ... ॥

Vasudeva and Devaki performed great tapas, desiring a son verily like thyself. Yashoda and Nanda, the cowherd, desired to fondle thee in their arms.

2. गूर्य-गोपियि ति कामदेव ! चय यज्ञानु ।
कामर्थेनु चय सत्सु रत्नहानो ॥
पांडव तु कौगव बुड युध करहानु । ॥

The milkmen and milkmaids also desired thee, O God of beauty; they would tend cows with thee. The Pandavas and Kauravas too were to fight in the great war (of Mahabharata).

3. सुदाम अर्जुन तु उधवव्यथानु ।
 अभेद भक्त चाज करानो ॥
 दिन तु रात सुख-सात चिय-सूत्र्य भरहानु । ... ॥

Sudamā, Arjuna and Uddhava rejoiced in the expectation of thy coming; they were devoted to thee, recognising no duality; they desired to pass hours of bliss day and night in thy company.

4. राक्षसव ति यिय मैगुमुत तिय लभानु ।
 राक्षपाल चय दिक पालानो ॥
 वैद्य-जन तु सारितुय दाद्यन वातानु । ... ॥

Even the demons get (from thy incarnation) what they have asked for; thou art the providence protecting all quarters — like a great physician thou knowest, and findest the remedy for, every disease and longing.

5. राधा माता कृष्ण-कृष्ण बोलानु ।
 श्यामरूप कामदेव प्रेशानो ॥
 जन्मु जन्मु जून-जन चि सुर्यस मेलानु । ... ॥

Radha, the incarnation of the Mother, repeats thy name (from childhood); she desires the God of beauty in the form of Shyam (the Dark one). In every incarnation she is wedded to thee, as (every fortnight) the moon is united with the Sun.

6. पूरण तप गांक युस यि ओस मंगानु ।

सारितुय¹ वाहु सोर² नेरानो ॥

पनुने पनुने कर्म फलके बहानु । ॥

Their austerities came to fruition as each had desired; the promise given to each was faithfully performed, apparently as the fruit of deeds in each case.

Note homos. 1 and 2. The latter means 'faithful'. In the preceding six verses the purpose of Shri Krishna's avatara is stated briefly.

7. युस यिय यछि तिय पछि छुय प्रावानु ।

कर्म-फल-दातु चैय वखनानो ॥

हयुन-युन पनुनुय तु लुक लुकन बहानु । ॥

Whatever anyone earnestly desires that his

faith (in thee) gives him; thou art declared to be the giver of the fruits of deeds. In reality we get and render what we have earned or owe; the apparent receiving from others is only the outer means.

The real source of whatever we get is (1) real desire, (2) faith in the Giver of all. In our short sightedness we think that we get it from this or that person.

8. आर्त्यन-हृदि पुच्छं च अवतार धारानु ।
 धारान यस्य तस्य तस्मिन् होरानो ।
 ह्यर्त्य-ह्यर्त्य होरासं ह्युय न जाह सोरानु । ॥

For the sake of those who need thee thou dost incarnate as various avatars and payest to each what thou owest. Thou art for ever paying, yet thy store is never exhausted.

Here the purpose of the Lord's eternal incarnations and their necessity are stated generally.

॥ होरा means ' bag ', ' store ', ' treasure '.

Song — 1

Refrain —

ज़ाख नंद गोरिनि अकुनंदनय ।

आख ज़गि कासुने मोहु अंधुकार ॥

Thou didst incarnate in the house of Nanda Gopa; thou camest to remove the darkness of delusion from the world.

1. यादव कुलके कुलदीपये ।

लोलु चानि शोलवनु आव संसार ॥

बुलु सोन अज़ छय पोषु पूजये । आख ० ॥

Illuminator of Yadava family, thy love has made the world so bright. Deign to come to our place; to-day thou art to be worshipped with flowers (of love).

2. लोलुके संजुले लुल्य लुल्य करय ।

मुल्य हयमहथ छिमनु मुक्तु तु गार ॥

मुक्त² गछहा चानि शुभु दर्शनय । आख ० ॥

I will rock thee to rest in the cradle of love. I would even buy thee (and make thee my own), but I lack pearls and gold (with which to do so). I should feel liberated if thou wouldst vouchsafe thy vision.

|| 0 Note homos. 1 and 2. Buying the Lord like Miral

3. ज्युन चोन जगि-मंज सुर्य-इदये ।

रगि-मंज नतु यिथु प्राणु आधार ॥

लगुहय नावस तु रग वंदये । आख ० ॥

Thy incarnation on the earth is like a burst of sun-rise, or the appearance of life in nerves (or blood vessels). I would sacrifice my vitals for thy name and thee.

Offering or vowing one's life &c. as sacrifice is expressive of fondness or admiration.

Song — 2

Refrain— यति ज्ञाव कृष्ण जुव तु आव अवतारस ।

गोकल वोत निशि यशुदाये ॥

As soon as Shri Krishna was born and incarnated here, he came to Yashoda's home in Gokul.

1. महिमा चोन वेदन तु ओम-कारस ।

धर्मस-दानस तु यात्राये ॥

कृष्ण-नाव तुल्य वनुमुत संसारस । गोकल ० ॥

Thine, Lord, is the sanctity that attaches to the Vedas and the Om-kara, to religion, gifts, and pilgrimage. Thy name has been declared equal to (the task of helping) the whole world.

Song — 3

Refrain— भिक्षा मांगन स्वांग बनायो ।

आयो शिवजी गोकल-में ॥

Having assumed the beggar's garb, Shiva came to Gokal (to see Shri Krishna born).

1. ना कुछ समझा ना कुछ बोला ।

खोला नाही नेत्र विशाल ॥

मौनी होके धोनी तपायो । आयो ० ॥

He listened to nothing, spoke nothing, nor opened his large eyes; playing the ascetic vowed to silence, he lit the ascetic's fire.

2. अंतर्धामी स्वामी देखा ।

भीतर-बाहर पूरण-मय ॥

बाल-कृष्ण मुख उस-से छुपायो । आयो ० ॥

The Lord, inner ruler of all, who pervades all within and without, saw this and (by way of childish mischief) hid his infant face from Shiva.

3. यह बालक हे जसोदा मायी ।

त्रे जुग का जो स्वामी है ॥

जिस को बनायो उसको बन आयो । ... ॥

Said Shiva, 'This child, mother Yashoda, is the Lord of the three worlds; happy he whom he makes great!'

4. ना वेद आख सके ना भाषा ।

व्यास पराशर श्री शुकदेव ॥

महिमा जिसकी—हमको दिखायो । ॥

‘Neither the Veda nor human language, nor Vyasa, Parashara, and Shukadeva can adequately describe his greatness. Show him to me’.

Song—4

Refrain— चाह्यो देखन सुदर्शन का ।

मन का दीवा बाल ॥

If you desire the vision of the Beautiful, light the lamp of your soul.

1. मोह-भ्रम-द्वंद का बहु अंधकारा ।

सो सुविचार एक भानु कर दू ॥

प्रेम प्रकाश आकाश जाननका । मन का ० ॥

Vast is the darkness caused by the duality of delusion; remove that solely by the light of discrimination (between the real and the unreal). While knowledge is akasha, love is its light.

2. हृदि-मंदिर में श्याम सुंदर को ।

सोहम जप-जप जपो ओम कार ॥

प्रणव उपासन करो निश-दिन का । मन का ० ॥

In the temple of the heart, keep up the japa of Shyama Sundar, Krishna; or of Om-kara, thinking, 'I-am-He, I-am-He'. Thus continue the upasana of the Pranava day and night.

3. साक्षी होके सब सुख पाओ ।

न्हारो न आवन तीर्थन तन ॥

सनकादिक यही आखा जनका । मन का ० ॥

Be the calm witness (of mind's movements) and enjoy all bliss. Bathe in the tirtha of non-return (to births). This is what Sanaka and other Rishis taught Janaka.

§ III

1. राधा वननुच कांक्षा मे आसानु ॥

तिय दुर्लभ कर मे आसानो ॥

यथावत युथ आसहा वनानु । ॥

I desire to tell of Radha. This difficult task make thou easy for me, so that I may give accurate descriptions.

Note the homos. 'I have' and 'easy to me'

2. गोकुल गुरा अक ओस वृषिभानु ।

कुल बुड तु मुल चुर तु भाय-वानो ॥

*** भार्यायि आसिस संपता वखनानु । ॥

In Gokul there was a cowherd named Brakhi-bhanu; he was high in family, great in worth, and fortunate. His wife was named Sampata.

In the country-side of Kashmir the word चुर is also pronounced बुड, which rhymes with वड.

3. बांदस धावु लोक-पाल लछ डुवानु ।

शांदस-प्यठ'सु वंछ्य सावानो ॥

दांदस शिवु जी वृषभस जगानु । ॥

The god of wind swept the dust off his threshold, yet he let his calves sleep beside his pillow. Shiva had an eye on his bulls for his vehicle (so well were they kept).

Mark the initial rhymes.

4. तंत्य आयि राधा जन्मस छि वखनानु ।

कृष्ण-कृष्ण-कृष्ण आस जगानो ॥

मालिस त माजि ज्यत पङ्क छसनु ईवानु । ... ॥

There, it is said, Radha took birth. Even as an infant she lisped Krishna's name constantly. Her parents could scarcely believe that such a child was really born to them.

5. ओसुक न जामुत भियि कैह सन्तानु ।

पुत्र-भुछि लूक कुछि हेवानो ॥

तवुकनि देवी तु सुय जन्मस पानु । ... ॥

No other child had been born to them; so (like childless people) they brought up others' children in their arms. Judge then their joy when the Devi herself took birth as their child!

6 थनु प्यत रत्नव-सूत्य करुहस श्रानु ।

अथु-प्यठु-अथु छिस ललवानो ॥

आश्चर सु टाछर वु वनित कवु जानु । ... ॥

At her birth they bathed her with gems (i. e. precious herbs &c). They fondled her in their arms (never laying her down on the ground).

How can I describe that wonderful affection of theirs?
 -रत्न may mean 'the best specimens of things'.

In Kashmiri आश्चर्य, marevel, is pronounced as
 अछर, which rhymes with दाछर, affection.

7. चंदन मंजुलिस आसिस अलुरानु ।
 स्वनु झालारु मुक्त वुरानो ॥
मुख तस बुद्धि मुक्तस उश ईवानु । ॥

They rocked her in a cradle of sandal-wood,
 stringing pearls into the golden tassel. Looking at her
 more beautiful face, pearls were moved to tears
 (by envy).

8. त्युथ छुनु आकाशु चंद्रम प्रजुलानु ।
 इंद्रलोकु सुंदरान ति असानो ॥
 मुक्त-फुल सु दायि डबु वालिजि करानु । ... ॥

The moon in the sky shines nothing so bright
 (as did Radha), She could laugh at the beauties
 of Indra's abode. She was a precious pearl, so to
 say, and the nurses made caskets of their hearts
 to keep her in.

9. सास-सास कामधेनु ब्रह्मनन दिवान दानु ।

यद्धि-पद्धि वद्धि स्वनु-रुप-सानो ॥

शृंगु-पैर मुक्तु ज्यै-ज्यै चर्य दुध-वानु । ... ॥

(In the joy of this birth) they gladly gave to Brahmins thousands of cows decked horn to hoof with garlands of pearls, with their calves and gold and silver and many vessels of milk.

Ideal Go-pradanas !

10. देवी-देवता मनि यस सुरानु ।

हनि-हनि यस छि यि मानानो ॥

वनि कस रोजि सुय वनि नेव निशानु । ॥

She on whom the gods and goddesses meditate, who is believed to pervade every particle of this universe — who can remember her (as seen once in a vision) and then describe her ?

11. मोहु बडि अंधकार कुंह हुसनु ज्ञानानु ।

उन० कुनुय हु दिन तु रात मानानो ॥

मानि युस बोजि त्युथ कांछा आसानु । ... ॥

Because of the darkness of delusion, no one understands her—the blind man makes no distinction between day and night. One who understands the reality is very rare.

Note homos. The second = meaning.

12. नारद जीव ओस दूरि-दूरि रोज़ानु ।
 यिथि तँजु बुति नज़ि ख ज़ानो ॥
 शिव तु गिरिजा आस्ख टाठ तस व्यंदानु । ॥

Narada stayed at a respectful distance from her. 'I never saw', said he, 'the sun with such splendour'. Shiva and Paravati held her dear.

Note homos. The second = I know the sun.

13. ज़गि-हुंज़ माता दुध आस॰ चेवारु ।
 सुटुच कूर॰ यसु आसानो ॥
 ललवान गूर्य तस कूर्य तस बनानु । ... ॥

The Mother of the universe began to suck milk—she who is the daughter of the Ocean (Samudraja). The milkmen fondled her, calling her

their darling daughter.

14. दिनु-दिनु चन्द्रसु-जन आयि बढानु ।

आयि देर तु माय छमनु मशानो ॥

काय तस रुप-संज लर-जन थदानु । ... ॥

Day by day she grew perceptibly like the moon — strong and promising longevity. My love for her never diminishes. Her body rose in stature like a house of silver (under construction).

Note homos. The second = in respect of span of life.

15. सुर्यस बुढ्य-बुढ्य नेह तत्त्य फोलानु ।

जगतस सु आश गाश दीवानो ॥

पंपोष-कनि पूज्य-पूज्य नैन लागानु । ॥

The sun was present there early every dawn, though he saw her so often, and though he is himself the giver of life and light to the world. He used to worship her again and again, offering his eyes (the rays) for lotus flowers.

16. नारद जुव यलि ज्ञातुक लेखानु ।
 बुछ्थ-बुछ्थ अछ्थ ओस मूरानो ॥
वैदित बु वंन्य दित वनित न ज्ञानानु । ॥

When Rishi Narada cast her horoscope, he rubbed his eyes with wonder, looking again and again (at the horoscope). ' I would offer myself as sacrifice for her', said he, ' I cannot say (who she may be) although I think hard '.

Note homos. Narada has known her in past incarnations; he feels that she is his object of worship (वंदिता), but can not utter such a thing. Can a cowherd's girl be really she ?

17. बैरु-रस्त हार-जन कथ आस करानु ।
 हर्णु-सुंघ पाठ्य छालु मारानो ॥
हर चयत दुधुकुय हर चित करानु । ... ॥

The innocent child was talking like a song-bird and frisking like a fawn. Having drunk the cream of milk, she felt refreshed in mind.

[Note homos.]

18. रतनुय कथनुय कन आस्य धारानु ।
 ह्यछइन तु ज्यव छक न ईवानो ॥
 कंद ओस मंदछनु दंद तु ज्यव चापानु । ... ॥

They (or, the very gems) listened to the gems of her speech; they would learn to imitate it, but could not find their tongue. Sugar was ashamed (of inferior sweetness) and bit its lips and tongue.

19. गंधर्वु लोक प्यठु गीत आस्य गेवानु ।
 भूत-प्रेत यच्च ग्रीत भरानो ॥
 हेतु-हेतु सारिय सु दर्शन करानु । ॥

The celestial musicians chanted songs in her honour; the elements and disembodied spirits felt tenderly towards her. All enjoyed the sight of that beauty on one pretext or another.

* * *

20. शुकदेव राधा-भक्त ओस आसानु ।
 तनु-मनु सुय ध्यान धारानो ॥
 पोरणस तवु केह छुसनु फोरानु । ॥

Shukadeva was Radha's worshipper and meditated on her with all his heart and mind. Therefore he dare not mention anything about her in his Purana, the Bhagavata. (He considers the subject too sacred).

21. गर्ग-संहिता बृज-बुड ग्रंथ आसानु ।
 तस्य क्या छु राधायि वखुनानो ॥
 यिय बृज-कनु तिय जेवि छिय बनानु ।... ॥

Garga Samhita, we are told, is a big book. Therein the author speaks of Radha. We only say what we have heard.

22. क्षमा मूर्खस छि गाढुल्य करानु ।
 घाटु छुक न तब-सूत्य पेवानो ॥
 पाटु-पूजायि कनि मूर्खस छु यिय जानु ।... ॥

The wise forgive the ignorant (who attempt works beyond their power); thereby they suffer no loss. (They think that) for the ignorant this is a good substitute for recitation of scripture and puja.

§ IV

1. दोह अकि माज्य तस दुक-दुक कगानु ।
 दुख जन्मुक मनि मशिरानो ॥
 यिमय नाव आस ज्यवि प्यठ हेवानु । ... ॥

One day Radha's mother, while tenderly stroking her and forgetting the misery of this world, was uttering such names of her (regarded as the Mother) as the following:—

2. राधा छी गायत्री तु सावित्री आसानु ।
 सरस्वती ति छिस वखनानो ॥
 प्रत कुलची इष्ट देवी सुय पानु । ॥

‘ Radha is Gayatri and Savitri; she is also called Sarasvati. She is the Ishta Devi (specially worshipped form of the Mother) of every family (or school of thought).

Savitri is the Shakti of the Sun or Savita, the creator. As arts the three might be called music, creative arts (e.g., painting) and poetry-eloquence.

3. भक्त-जन हिस सर्व-शक्ति मानानु ।
 नितु-नेम तस्य क्या छि पूजानो ॥
 माज्य कुंडलिनी तु शूर्य हिस पांच प्राणु । . . ॥

'The devotees believe her to be universal energy and worship her constantly and regularly. She is mother Kundalini (' serpent-power ', nerve force, or vital energy) and her children are the five Pranas (vital breaths)'.

4. गूर्य-बायि नचनस तु कुनि छिन वेचानु ।
 मचु गामचु मस चेवानो ॥
 त्रेपि-हचु यचु रचु फल्य चुठ वनवानु । ॥

The Gopis danced; they could hardly contain themselves; mad with drinking of love's wine, yet thirsting for more; so many of them sang with their red berry-like lips.

Mark the rhymes. The poet is so fond of them.

5. सूती सती सतु-वरिणी वातानु !

कोर्यन-सूत्य वच्छ रछानो ॥

संगर्मीलन हिय-ज़न फोलानु । ॥

Presently Radha (sati, true to one love, like Shiva's consort) was seven years old and went to tend calves with other girls—— blossoming like Jasmine on the hill tops at early dawn.

[Note word play. संगर्मीलु means hill-tops ∴ early dawn, when light is still on the hill-tops. Appropriate use !]

6. वछ्य तु कामधेनु आसु घासु ख्युन त्रावानु ।

मुरली येलि आसु बोज़ानो ॥

व्यास नारुद तु सन्यास सास मलानु । ॥

The calves and cows stopped grazing when they heard Shri Krishna's flute. Vyasa, Narada and other ascetics rubbed ashes on their bodies (saying, ' Oh, why are we not such cows &c !).

[Mark rhymes. Covering the body with ashes is symbolical of the disgust that sanniyasis or ascetics feel for worldly luxury of dress &c.]

7. सुरली वृज्ज-वृज्ज सुर आसु डलानु ।

असान कुनि कुनि वदानो ॥

तनु-मनु गूर्धकनिय अरण्यु ठावानु । ॥

Listening to the flute, the cowherd girls were fascinated, now laughing, now weeping, enjoying the forest with body and soul—all absorbed.

8. हांगल तु हर्णु भियि सांगल मेलानु ।

गांगल न मंज कुनि रोजानो ॥

राधा छि कृष्णस दूरि चूरि रोजानु ! ... ॥

Deer and antelopes meet there besides these actors (of the love-drama). There is no disturbance to interrupt their play. Radha (courting Krishna's love) hides herself away from Krishna.

9. होशस ति लुक आस्य कुनि-कुनि ईवानु ।

इन तिमन कुनि छिनु डेशानो ॥

यिम्न-हुंदि पुठ्य यि स्वांग ओस शोभानु । ॥

Sometimes, though rarely, the people had their

wits about them and missed just the couple on whose account this masquerade was interesting.

10. प्रत-दोह यिथ्य-यिथ्य स्वांग आस्य लगानु ।
कोरि तिय छि माज्यन बनानो ।
वन्य-वन्य शूर्य कथुवनि छक न रोजानु । ... ॥

Every day such masquerades took place; daughters told their mothers about this. But though often told, they forgot all about these 'children's tales'.

11. मोह-मायायि नाल वलुमन आसानु ।
शूर्य-गिदुना छि लूक बोझानो ॥
दूर पांथन तु फीर्य-फीर्य जन ईवानु । ... ॥

Being enveloped by delusive maya, people consider this mere children's play, as, when the goal is far off, people (despairing of reaching it) return again and again to the starting place.

12. मोल-मांज्य मारन तु पायस न पेवानु ।
अक-अकिस हाचु-हाचु लागानो ॥
हाचु नतु चय लुख शर्मि-रुस्त आसानु । ... ॥

The parents rebuked 'their children for telling these tales and failed to guess the truth. One blamed another saying, 'Oh, you are indelicate' !

Note homos.

13. कृष्णजुव वच्छय हयत तोरु ओस नेरानु ।
 वति-प्यठ पच्छय-पच्छय छि मेलानो ॥
 गच्छय तिम मी दुशवय तु अछय गाश अनहानु । ॥

Shri Krishna came from one side with his calves (and Radha from the other with hers). On the way they met like guests (or strangers) 'unexpectedly'. Would that I had both of them, so that they might bring the light back to my eyes !

Mark the rhymes.

14. रोषि रोषि तोषन अक-अकिस डेशानु ।
 पर्जनित तु पर ज्ञानानो ॥
 रोशान सौरुय तु लूक वंच रोषानु । ... ॥

They see each other with slow and affectionate regards. They recognise each other yet behave

like strangers (or acquaintances with whom familiarity is not to be exercised), They know all (about each other's fondness), but appear to be shy of each other as is proper in society.

[रोषन & नोषन are contraries: displeased & pleased; रोषि means 'slowly and silently'. Hence the beauty of the antitheses. परज्ञानित means ' having recognised ', while पर ज्ञानन means ' consider one a stranger '. रोशन is Persian for ' clear '. Fine description of lovers meeting on the way !

15. नारुद ति दूरि-दूरि वीना वायानु ।

सेना तसंजुय गंजुरानो ॥

अंजुरित कुस हिकि वास आय वैजुरानु । ... ॥

Narada also played the Vina at a distance, counting his army (of devotees). Who (he thought) can bring the calculation to an end ? People have spent their lives in the vain attempt to do so.

[Note the rhymes अंजुहन् is to bring to an end, to conclude ∴ to pass judgment on, to decide. वैजुहन् means exchanging ∴ spending.]

16. प्रेम-सूत्र्य ज़ि_३ आसि भियि क्या बाचानु ।

ज़ि_३-मा कुंह ज़ि आसि ज़ानानो ॥

ज़ि_३-सूत्र्य परमानंद छुय बनानु । ॥

What else might his tongue have said, out of love? no one (will be) born (who) really knows. Paramanand merely speaks with his tongue (without intimate knowledge).

17. वंछ्य-गाव गूर्य गूर्य-कोरि आसु समानु ।

संसार-निशि म्युन रोज़ानो ॥

मरुन तु म्युन वुज वनि छुकनु ईवानु । . . ॥

Calves and cows, Gopas and Gopa-girls assembled there, quite beyond cares of the world, no longer heeding birth and death.

18. डीश्य-डीश्य नारुद दूष-रुस्त रोज़ानु ।

दंश-काल-रसितिस झारानो ॥

ब्रोंठ-ब्रोंठ ड्यटुमुत तु ब्रोंत द्रेंठ ईवानु । ... ॥

Though he saw these things again and again,

Narad remained free from envy. He was looking for the Lord who is beyond space and time. He had seen this before and fancied that he saw again.

[Note homos. One of many examples of too much ornamentation, which often spoils or obscures the meaning]

19. सासु-बज्जु गूर्य कोरि शूर्य आस्य गिदानु ।

वेछ्य तु गाव यच तु कुंह न गंडानो ॥

वनकी कुल्य तु कट्य कृष्णस गुंदानु । ॥

Thousands of Gopa-girls and boys were playing. Calves and cows were numerous and no one tethered them. The trees and plants of the wood seemed to be praising Krishna.

20. कोर्यन शूर्य तु शुरिनय कोरि छावानु ।

मंदछन तु भियि मंदछावानो ॥

छानु डुक वस्तूरि आसि न रोझानु । ॥

The boys pointed at the girls and the girls at the boys. They felt abashed and made others feel so. The report of a carpenter's loud strokes cannot

long remain within a bag.

[The last line is a proverb. Things making so much noise could not long remain concealed].

§ v

1. दोहा अक आव बखनन छु पोरानु ।
जमुनाणि आसु आन करानो ॥
चूरि नित आभरण चूरि छुक रोजानु । ॥

One day, the Purana says, the Gopis were bathing in the Jamuna, when he stole their garments and hid himself.

2. चरस-रस्तुय चूर छु न आसानु ।
घरस-मंज उपर रोजानो ॥
अतुर्युम चूर कुनि वनि छुनु ईवानु । ... ॥

A thief always is (or is allied with) one who is familiar with the house; a stranger may be living as an inmate. It is very difficult to trace a thief living within

[The last line is to be taken figuratively also: our 'fond bosom sins' are difficult to detect. They are hardly suspected. The first line also is a proverb].

3. चूर छुक न वनि चूरि न्यूमुत छि छारानु ।

दरि-नेरि पय छुक न नेरानो ॥

व्यापि-मा छिपि नय चूर आसि रोजानु । ... ॥

They know not the thief and are only looking for the things stolen. They get no clue from far or near. Of course, a thief cannot be secure unless he conceals himself effectively.

[Note the homos. The word नेरि = नेडे = near].

4. कालु शह मार चंदनस नालु रटानु ।

आभरन तिमन दूरि हावानो ॥

हावन तु चावन तु खट्य-खट्य थावानु । ॥

Like a black snake Krishna clasps the sandal tree and shows them their garments from a distance, now seeming about to throw them, now hiding them again.

[According to poets, snakes are fond of winding their bodies round sandal trees, which are very cool, in order to allay the heat of poison in their bodies].

5. चूर मा सु युस चूर पनुजी हावानु ।

शर्तल ति मा आसि छोरानो ॥

ज़ारिस छु लाभ भ्याक मुछि आसि पुरानु । ॥

How can one be called a thief who shows what he has stolen ? Yet why should he forgo his tip ? The winner in gambling thinks of his gain only while the other player may be wringing his hands.

[मुछि मूरुन = wringing one's hands. Well used along with associated words of ज़ार gambling, and शर्तल bet, commission, tip, gain. मुठ is a form of gambling.]

Note difference between चूर and चूरु. The first is com. N. (thief); the second is abs. N., fem. (theft)

6. वार छुक न जल-मंजु न्यथु-नजि नेरहानु ।

कजि-जन छि सन्यरस फटानो ॥

अथु तस प्रणाम ज़िंवि तस तोतानु । ... ॥

It is not decent for them to come out of the water in dishabille; they sink, like stones, towards the deeper part of the water. With their hands they express homage to him, with their tongues his praise.

7. वृङ्क्ष्य वृङ्क्ष्य योजनं तु भियि-भियि हावान् ।

॥ सुचुरावन तु मचुरावानो ॥

छिवुन दिन चरु भियि वडुरावान् । ... ॥

He hears their repeated prayer, but (pretending not to hear,) he shows the garments again and again, opening them and mocking the Gopis with hope. He shows the stolen goods for a moment and hides (buries) them again.

8. दंगु आयि नंगु तिसु नीरित न ज्ञानान् ।

हंदुरेयि अंदु आयि दज्ञानो ॥

श्यामु सुंदरस रंगु-रंगु आसु अर्चान् । ॥

They were tired of it; they could not come out in undress. They felt cold outside (being in water) and burning within (due to indignation). They worshipped (prayed to) Shyamasundara in various ways.

Note oxymoron 'cold & burning'. Mark the rhymes.

9. दपुनक रावि यस सु कोनु आसि छारान् ।

* * * छिवमय वुज्ज मी हाव लागानो ॥

बोजि युस म्योन सुय लभि सोरि सामानु । ... ॥

He said, 'one who has lost something is at liberty to make a search * * * Now if you charge me with theft, listen ! One who does what I say will get back all that is lost'.

10. हाथ जूरित आसि उथदजि रोजानु ।

तात काल त्रावि भान-अभिमानो ॥

बात क्या जि रावुसुत आसि न लभानु । ... ॥

'If one stands before me with folded hands and directly renounces all desire for honour and all egoism : it is very easy for such a one to be restored to what is lost'.

We all have this sense of having lost or missed something very valuable in our lives. The way to get it back is ultimately this here taught by the divine child, Krishna:-- humble submission, readiness to serve the Lord, and renunciation of the lower self, the limited ego.

11. जलु-मंजु पंपोश-ज्जन नेरि फोलानु ।

मलु-निशि पान आसि छलानो ॥

पलु अकि भगवान तस तारु तारानु । ॥

Such a one coming out of the water (of earthliness) like a lotus in blossom (to which the water cannot cling) and washing himself clean of all impurity, is instantaneously helped by the Lord to ' cross over '.

12. नारु-द्रावु स्वन गव शंकायि-रुस्त पानु ।

वारु यस आमु-ताव नेरानो ॥

छाव यित चिकु-चाव बानस नेरानु । ... ॥

One freed from doubts and fears is like gold that has passed the ordeal of fire, rid of the imperfection of being partially heated. A cooking pot ceases to seethe and boil when the food within is well cooked.

Doubts and fears are the negation of perfect faith; while they remain we cannot claim to have faith; our gold is not completely free from dross. Peace,

absence of impatience and of hurry, are characteristics of one in whom the heat of divine love has fully removed the defects of raw-ness.

13. पूर्यरु दूर्यरु निशि आसि वातानु ।

चूरि न्यूमुत ति आसि लभानो ॥

मूरे^१ खोर मुरि^२ मुक्तु आसि लदानु । ॥

By being faithful and true he will come from remoteness to nearness, will find what seemed to be lost (stolen). By stepping away a little (off the path of egoism) he will fill his lap with pearls. "

Note homos | & 2

14 भयु दूर गांसचु जलु आसि नेरानु ।

तिथु-पाठ्यु यिथु आसु बोजानो ॥

ड्यूडुक सु भगवान जू विधि विधानु । ॥

Rid of fear, they came out of the water in the manner they were told, and lo ! (in place of the mischievous child, Krishna) they saw the Lord himself exactly as described in the Shastra. .

15. भूषण लभित युथ विभीषण तोषानु ॥

लंकायि-हुंद राज लभानो ॥

रावनुक रावुण मोरुमुत डेशानु । ॥

Having recovered their garments, they were happy as Vibhishan on receiving the throne of Lanka. The Ravana of loss, they saw slain.

Note homos. The loss of garments had made them terrified ∴ it is compared to Ravana.

16. पापन नाश गोक शाप आक अंदानु ।

ताप यिथु शीन विगलावानो ॥

आपस-में दोष-रहर प्रावानु । ... ॥

Their sins got destroyed, their misfortune (evil doom) expired as snow melts in the sun : together they attained to freedom from evil (defects).

Note Paramanand's over-fondness of rhymes in thrusting in the Hindi words आपस में to rhyme with पाप, ताप etc.

17. वननच जाय छम न वनित कव ज़ानु ।

सननच यि कथ भ्याक आसानो ॥

बनि यस पानस सु वनित न ज्ञानानु । ॥

I am not here in a position to speak. This is an experience affecting the depths of the soul, different from common experience. Even he who has personal experience can not express it.

18. न्यथु-नन्यरन खजि करि तिसु पान्य-पानु ।

नन्यर तिमन यच्च उलसानो ॥ ...

अन्यर चलि येलि पान आसि हावानु । ... ॥

Their nakedness (keeping up no veils between the soul and her Lord) itself clothed them completely. The Lord's self-revelation greatly cheered them up. Blindness (of wrong outlook) disappears when the Lord deigns to show himself.

Song — 5

Ref:—

क्या है जग कोई जानता नहीं ।

ज्ञान-बिना पहचानता नहीं ॥

What is the world in reality ? No one knows

who does not possess direct knowledge of the Self.

1. मन कंसा तन मथुरा होंदा ।
 कृष्ण आत्मा हृदि गोकुल रहंदा ॥
 नारद विवेक सच सनिया देंदा । ॥
2. ब्रती और संकल्प गोपी गवाला ।
 बड़-गैयां बासना, रक्षपाला ॥
 खेल-में फैल पयो नंदलाला । ॥

Kamsa is the mind. His kingdom, Mathura, is the body. Krishna is the Self living in the Gokul of the heart. Narada is discrimination that gives right counsel. The movements of the mind, its thoughts &c., are the Gopas and Gopis. The cows and calves are impressions in the sub-conscious. The protector of all these, who has spread himself all over this play, is Krishna, the joy of Nanda.

3. ब्रह्म और माया दो नाही, भासता ।
 स्वप्न विषे वेख है कोइ बासता । ॥
 क्यों रोंदा किस कारण हासता । ... ॥

Brahma and Maya are not two separate things, the latter only appears (as a separate entity). See, in a dream is there anybody really (besides the dreamer)? Yet why does one weep, wherefore laugh, in a dream?

4. मृग-व्रणा-मुख जग को आखा ।

अग-में जलना, जल ना राखा ॥

हूँड फिरी सब को है भाखा । ॥

The world has been described as a mirage. One fallen into the fire will be burnt, he cannot expect (cool) water there. All this has been investigated (explored) by the Shastras (Bhasha).

5. जल-में छाया पाया ब्रह्म ने ।

उस पर पंखी बैठ न सकने ॥

मूरख चाहता यह घर रखने । ... ॥

A tree casts its reflection on water; no bird can possibly sit on this reflection. The ignorant man desires to possess such a house!

1. सार्यय तिमु तस िनत करानु ।

मिनत सासु रंगु हेवानो ॥

हयत गोक राधायि ताम, आसु वदानु । ॥

All of them were making entreaties to him and acknowledging obligation in a thousand ways, when he disappeared with Radha (from among them) and they began to weep.

2. फेरन तिमन तिय जि फेरुनि नीयानु ।

फेरन तवय आसु हैरानो ॥

हयत राधिकायि गोक छक न बांटु फेरानु । ... ॥

It grieved them that he had taken them for a stroll. That is why they were wandering about bewildered. He had made away with their Radhika, whom they did not find it in their hearts to spare.

3. ज़ानुक न कवु दिशि निशि छुक रावानु ।

ईश्वर सु माया छावानो ॥

देशु-रसितिस दहि दिशि आसु छारानु । ... ॥

They knew not by what way (or, for what cause of displeasure) he had disappeared from before them— where the Lord was enjoying himself with his Maya. Him who is beyond space (or, who knows not displeasure) they were searching in all the ten directions.

4. राधायि पतु-पतु पाद आगि छारानु ।

सुरली-नाद आगि बोजानो ॥

पाद रतनय सोरि उपाद सोगनु । ... ॥

They traced the foot-prints of Radha (for Krishna leaves no foot-marks), and were guided by the constant sound of the flute. When one resorts to the feet (of the Lord), all evil (limitation) expires.

[Krishna leaves no foot-prints; Radha does. i. e. God is beyond attributes, बेनिशान; but Nature has attributes, is traceable, knowable. The two being inseparable, if Nature is known, God is also found. Hence the Gopis (devotees' souls) follow Radha's foot-prints. The attraction, however, the flute-call, comes from the Lord. Holding fast to the feet symbolises humble surrender.]

5. डारान लोलु-हचु मैचु गयि देवान ।
 खोरु-फल्य आसिक लोसानो ॥
 (मेति पादन-तल मृतिका मानहानु !) । ॥

Thus searching, the love-stricken maids seemed distracted, maddened; their small feet were tired. (Would that they might consider me the dust under their feet !)

6. चोपार्थ फीर्य-फीर्य कुनि छस न लभानु ।
 सुरली आच दूरि बोझानो ॥
 सुरु डजिमनु ब्रांत्य छायन गछानु । ॥

Wandering in all quarters, they find him nowhere; they only hear the flute afar. Being at the end of their wits, they suffer hallucinations from shadows.

7. मनु-मशिमचु वन-वासन पृछानु ।
 सन्यास कुनि छेनु डेशानो ॥
 मलित सूर तनि पान आसु मारानु । ॥

Absent-minded, they make enquiries from forest-

dwellers. But, nowhere do they see their lover (Sanyas). They rub ashes on their bodies and mortify them.

In Kashmiri the male lover is called Jogi or Sanyas; and the female, Jogan. Rubbing ashes on one's body is the sign of renouncing the world and turning ascetic. Vana-vas. Sanyas, ashes, mortification of the body are associated ideas.

8. मुरली आलवन आलवन नरि पान ।

मुक्त-लरु छांगुरि गछानो ॥

मुक्त-हार छारान अश्य-मुक्त हारानु । ॥

They 'turn their arms and bodies round' on hearing Krishna's flute-calls. (In their half conscious movements) their pearl-strings get broken and scattered (unheeded). Searching for their precious jewel (pearl-string) they shed pearls of tears.

[Note homos. आलव = call; आलवन = turning a thing round some one (by way of offering it as sacrifice for his safety). मुक्त-हार signifies the beloved in Kashmiri poetry.]

9. राधा ति डीठुक वति-प्यठ वदानु ।

लभुमुत सु तस ति वति रावानो ॥

प्रबुहस हाल, वनिहे तु छुस न फोरानु । ॥

They found Radha too weeping on the way-side. She too had lost him in the way, whom she had found. (as she thought). They asked her what had befallen; she would reply, but could not make her words.

[Nature is very near to God, but God is independent of her, transcends her too.]

10. बाक-बाकि वननस बाक छुसनु फोरानु ।

साख छुनु अन् ह्युत आसानो ॥

चाक गोम जिगरस तु आक छुमनु भलानु । ॥

Weeping and sobbing, she can not formulate words to speak. ' He is no friend ', she says, ' who is (or for he is) unkind. My heart (liver) is rent, and the scar does not heal.'

11. पकान-पकान खोर आम थकानु ।

तोषन बु आसुस तु थेकानो ॥

नख नमुरित सु मे नख-नख रोज़ानु । ... ॥

'While I was walking (with him) my feet got tired. I was rejoicing and boastful (that he had become especially mine). He stood by my side with his shoulders bent (offering to carry me on his back).'

12. टाठ गयसस मनि आसुम हर्षानु ।

टोठ यस बुंदु छस वंदानो ॥

बुन्यूव करित ताम गोम को कवु ज़ानु । ॥

'I was rejoicing that I had become dear to him whom I love with all my heart (or. for whom I would sacrifice my precious heart), when all of a sudden he gave me the slip and went I know not whither.'

13. अहंकार गोम सुय बवु छम हानु ।

बुजय कुनि-कनि डेशहानो ॥

जसुदानंदस बु दास आसु रोज़ानु । ॥

'I felt haughty; perhaps that is my sin. O if

now I could find him anywhere, I would be a lowly servant to him, the joy of Yoshoda !'

14. छसन न डेशान देश-देश छारानु ।

प्रारन छस तु छुम न यीवानो ॥

पद्य लूसिम वद्य-वद्य चुद्य भरानु । ... ॥

'Seeking him in all directions I do not find him, I wait, but he won't come. My feet are weary, weeping and filling the fields with my tears'.

15. देश रसितिस युंद छुनु कांह सकानु ।

स्युध, बोज, स्युधु छु गछानो ॥

अहम अवित सोहम प्रावानु । ... ॥

Though God, who is beyond space, is in no particular place, the straight-minded (simple) devotee (mark this !) goes straight to him, and renouncing the egoistic 'I am', attains to 'I am He'.

16. छारान जंगल तु भियि बियावानु ।

व्यापकस कुन छिनु यापानो ॥

रुषि-रस्त्य कषि ज्ञन तस निशि वातानु । ... ॥

They who scour woods and wildernesses cannot grasp the all-prevading. The sages who know no hate can reach him.

[' They ' refers to the Gopis as well as to people generally who are out to seek the Lord.]

17. वन-वन फेरान कृष्णस वनवानु ।

हीरि गयि वीरि टंग मंगानो ॥

हेरि वुनु छारिन हेरि आसु नमुरानु । ... ॥

Wandering from wood to wood singing Krishna's praises, they looked like distracted persons expecting help from unlikely quarters (pears from a willow). Finally having searched high and low they bent their heads (in resignation).

[Note homos. हीरि = bewildered, हेरि = above, हेरि = heads. The second line is a proverb. It is generally used in the form— ' Somebody is distracted and expects pears from a willow '.]

18. विलाप यच्च तु शीछि लूकन प्रच्छानु ।

वैसि-मंज कासि युम न मेलानो ॥

वंसुरी वायान तुहय् ति छिवु बोजातु । ... ॥

Amid much sorrowing and weeping they make enquiries from people: 'He whom no one finds in a life-time spent in search is playing the flute, you hear it, don't you?'

Song — 6

Ref:-

ना तुम देख्यो कृष्णा श्यामा ।

पिया मोरा प्यारा लूको ॥

Good people, didn't you perchance see Krishna, the black beauty, my beloved, my love?

1. बाज़ीगर ने बाज़ी करके ।

जिगर हमारा पारा लूको ॥

The magician, the juggler! By his magic, by imposing on us, he has wounded our heart (liver).

2. श्याम-कलेवर श्याम-कलेजा ।

उसन् कद इन्साफ आंवदा है

पर अखियां भी काला हो, क्यों ।

होंदा तेजस-सारा लोको ॥

Black in body, black in mind ! How can he have pity ? But the pupil of the eye is also black, how is it all light ?

3. भौरा वह हम बूटा फुलनका ।

विचला ले गयु पिछ क्या रहंदा ॥

कुछ ना रखके हम को, देखो ।

भौरा कर गयु बाउरा लोको ॥

He is the black bee, we are a flower bush. When he takes away the heart (of the flower) what is left ? See, the black bee, having left nothing with us, has made us insane.

4. वेद पुराणों कुछ नाही जानूं ।

भासता है जग वासता नाही ॥

प्रेम कड्या हमको सबसे न्यारा ।

कृष्ण-बिना वह असारा लोको ॥

We know nothing of the Vedas and Puranas. The world merely appears, but has no reality. Love has estranged us from all the world, which without Krishna has no substance.

5. परमानंद तुम जीत रहोगे ।

पीतांबर का पाओगे प्रीत ॥

जग-में अखियां खोलो देखो ।

जो कोई आया हारा लोको ॥

Paramananda, you may hope to win at last, finding the love of Krishna (dressed in yellow silk). Open your eyes and see that (without finding such love) everybody who came into the world was a loser in the end.

Song—7.

Ref:- हे गोविन्दु हे गोपालु हे कृपालु लाल ।

पहरो मोर-मुकट और कुस्तभु माल ॥

Govinda, Gopala, merciful, darling ! Put on the mukuta with the peacock feather and the Kustabha neck-lace.

1. आरुत्यु छि चाज आरधन करान ।

मंदछनुके नाग-राद-मंजु आन ॥

यादवु माधवु दीन-दयालु ।... ॥

2. वाय वीना मुरली मनीहर ।
 गाल पाप-शाप सन्ताप त्री ज़र ॥
 मोह तु भव ज़न ज़रासंध तु ज़शुपाल ।...॥

Those who stand in need (of thee) worship thee O Yadava, Lord of Lakshmi, merciful to the helpless ! But their worship is bathing in the water of perspiration brought about by shame. Do thou sound thy enchanting flute and destroy our sin, the evil to which we are doomed, and our grief— the three fevers; destroy (the demons of) folly and haughtiness like Jarasandha and Shashupala.

[The ' three fevers ' are evils coming from our own mind, our body and the world outside.]

3. दूर मो रोज़ थजि-चूर मो हाव ।
दुर्दान दूर्यु कथु मो धाव ॥
 अथुवास मो चट मो दिम डालु । ...॥

Don't remain far; don't give us demonstrations of thy cleverness in stealing butter. Our precious pearl. don't give us cause for complaints by keeping aloof.

Don't cease to hold our hands and don't avoid our company.

4. राजु हंसु लाज्यथ वालु-वाशे ।
ताजु-ताजु मो कर शुर्भ भाषे ॥
मुकुलाव असि येमि ससारु-जाल ।॥

O, Great Hamsa, (or, we were royal Swans, but) thou hast caught us in the noose of love. Don't play any more childish pranks. Set us free from the meshes of this world.

5. वुन्य् वुन्य् वुज कति वन्य वु दिमय ।
शुध मन थावतम छुख बुधिमय ॥
हर मतु कर्तम हरणुजि डालु ।॥

Having been so often blinded, where shall I seek thee now, going from wood to wood ? Oh, grant me purity of thought, as thou art pure wisdom. Don't tire me, Lord, by frisking away like a fawn.

[वुन्य्-वुन्य् = Having been again and again blinded, duped वन्य्-वन्य् = along woods, or having begged so often.]

6. चमि यस बुंढु तस चमि हेयि नार ।
चमि शल-ज्जन युंद आसि सुहु तार ॥
 मशिनस अदु छिरु-कटुजे छालु ।...॥

The man who loves the soul, lets the skin burn (or, feels it burning). He is reduced to a jackal though he may have been strong as a lion. He will forget the light-hearted gambols of a young lamb.

[Note the homos ' Jackal ' ' lion ' & ' lamb ' are associated words. Love chastens, softens and makes humble.]

7. परमानंदुअ विनता बोझ ।
 दोह गोम लूसिन तु माअता रोज ॥
 बालु गोपालु वुछतु छित्यू गाम लालु ।॥

Listen, to my (Paramanand's) entreaty; my day (of life) has expired; do stay with me now for a short while. See, my young Gopala! the pupils of my eyes have turned white (with age or weeping.)

§ VII

1. यी वनित इयूठुक नचान-नचानु ।
 बुछनस कुनि छि न वेचानो ॥
 प्रेम-हति मनु छि न अछिन ति पचानु ।॥

Having said this they saw him come dancing. They go into ecstasies (cannot contain themselves for joy) at the sight. Their minds being filled with love, they do not believe even their own eyes.

2. जालुक न रूठुमुत जि आसनस मनवानु ।
 तैत्यु जन सु यैत्यु ओस आसानो ॥
 वदुन न याद कांसि असन - असानु । . ॥

They did not believe him to have been angry (sulky), so there was no need to pacify (reconcile) him. He seemed to have all along been where he now was. In their present mirth none remembered that they had been weeping.

3. दोहु-दोहु यैच काल युथ हाल वनानु ।
 रातुक न याद कांसि रोजानो ॥

नवि-नवि भाषि याम तुव गाश घीवानु ।....॥

3. This way of life continued every day for long. No one remembered yesterday's happenings. Fresh pastimes came with every fresh dawn.

4. प्रेमअय घनि हनि-हनि नेरि भगवानु ।

तेतिथुय छे माया गलानो ॥

बुति तिय परमानंद छुस छारानु । ...॥

If only love becomes intense enough, God will reveal himself in every little thing. Maya (wrong view of things) disappears there and then. This exquisite joy. I too am longing for, O Paramananda.

Song — 8.

Ref:- डेशन छे सार्यय सु सर्वानंद ।

तैत्य कया छु प्रेशान परमानंद ॥

All of them see the all- pervading bliss (Shri Krishna) that state of bliss is what Paramananda longs for.

1. कषन सुय-सुय रुद७ अर्मान ।

केशन वुठ तु ज्यव छक न समान ॥

संगहान मुक्त तोति रोजन बंद ।....॥

The ascetics meditated long, but did not succeed in seeing him (despair rankles in their hearts). They lick their (parched) lips (to moisten them). Their tongues are unable to formulate their wish, for if they ask for release, they will still remain bound (to a joyless, loveless perpetual existence?).

[Note anti. 'release' & 'bondage'.]

2. सुय युसजि छारान छिस जित नेम ।

येम्य युथ लुभ तम्प दुप पूरि पेम ॥

रुजित छि सारिय प्राच या दंद ।...॥

All seek him constantly & regularly. In whatever form or degree any one sees Him, he thinks he has completely succeeded. But all are only in expectation.

[Meaning of the idiom 'jaw or tooth' is not clear to the writer].

3. सुय युस जि छारन छिस दिन तु रात ।
 त्रि कारण छिस न डेजान ज्ञात ॥
 चिन मात्र विमर्श मन निस्पंद ।....॥

He is sought day and night, yet even the three Karanas (Brahma, Vishnu and Shiva) do not ever see him (in his entirety and) as he is—the static contemplation of pure consciousness, the motionless mind.

[ज्ञात means (1) 'nature' in Arabic and (2) 'ever' in Kashmiri].

4. सुय युस रुजित सारिनुय सूत्य ।
 पानु रुजित तस लभहान कृत्य ॥
 लभि सुय युस रोजि मंशिरित ग्रंद ।....॥

He is with each and every one. But only he finds him who rises beyond number (duality and plurality). Were it possible to find him while retaining one's separate self, many would like to try.

5. छारित लभुक जन नु रूढुमुत ओस ।

डीशित भरित आक अमृत बोस ॥

मंदहान जन सुदाम अथि हयत तुंद ।... ॥

5. They sought and found him, as if he had (never) been sulking in displeasure. At sight of him their hearts (stomachs) were filled with amrit. They blushed [he also?] as did Sudama holding (his poor offering of) rice in his hand.

जन तु seems to be more appropriate here than जन नु ' as if not '. बोस = gizzard ∴ inside ∴ heart.

Consciousness of one's unworthiness is very strong when one is in love. This is exemplified by Sudama looking at his offering of broken rice.

Cf: Galib— कभी हम उन को कभी अपने घर को देखते हैं

6. हर्षस तपि डीशित सु दर्शन ।

त्रेषु-हचुनय अमृत-वर्षण॥

मन दित अमन आव चूरि चुल कंद ।.... ॥

They rejoiced to see that beloved face, which was like the rain of amrit on the thirsty. He who

had robbed them (of their hearts) stood before them smiling so sweetly that sugar hid itself away (feeling inferior in sweetness to that smile).

[असन = 'laughing'; the word looks like negation of सन 'theft' He smiled so innocently that no one could accuse him of having ravished their hearts. Cf: Galib—

इस सादगी पे कौन न मर जाए ऐ खुदा ।

लडते हैं और हाथ में तलवार भी नहीं ॥

Observe association of words सन and चूर, सन and असन, असुन and कंद. Note also that every attribute of God is completed by its opposite e.g. भोक्ता – अभोक्ता.

7. छेलित बदन तिसु सासु-सूरय ।

वस्तुर मलित कुंगु-काफूरय ॥

बलित तु न्यथु नजि द्रायि प्रसंद ।...॥

Having washed their bodies with (a thousand) ashes, having sprinkled their garments with saffron and camphor scent, they came out well-dressed and yet without dress—quite happy.

[सास means 'ashes' as well as 'thousand;' 'ashes' of various woods were used in India as washing powder or soap. 'Dressed and yet without dress' is a paradox. There were no 'veils' between them and their Lord; their hearts were perfectly open. At the Bath they had learnt the lesson that between the lover and the beloved, between the soul and her Lord, there should be no veils of any kind, no sense of separateness. Cf: Galib -

गैर अज्ञ निगाह अब कोई हाइल नहीं रहा

The troubles of Sudama began with his 'eating his own rice in secret'. प्रसद in place of प्रसन्न shows that Paramananda had not read Sanskrit, but only heard it spoken.]

8. मशिरित मोल-माज्य नशिरित पान ।

प्रेम-अग्नि जालित ज्ञान-अज्ञान ॥

त्रावित कबील कोन बांधव तु बंध । ॥

They forgot (for the time being) father, mother and self. The fire of love had burnt both learning and ignorance. They had renounced (the

pride of) tribe, family and relations.

[Love is the fulfilment of all duties. Jesus said that the man who could not forsake all earthly relations for His sake was not fit to be his follower.

Cf: Galib— जिसको हों दीन ओ दिल अज़ीज़ उसकी गली में जाय क्यों.

Love is also the fulfilment of all learning. 'To love is to make the beloved transparent']

9. ओसुक वुंदस सार्थ चंदहोम टाठय ।
नारदुन्य तु भियि शुकुदुन्य पाठय ॥
यछ छय तु गछ वोज़ दशमस्कंध । ॥

Like Narada and Shukadeva they had it in their hearts to sacrifice for him: all they held dear. If you desire (to hear it fully stated) go and listen to Dashamas kandha (of the Bhagavata).

10. ज्ञानित न कुंह यस तु मानित सार्थ ।
सुय दर्शन युस छु चोवापार्थ ॥
हिंदु कयन हिंद सुय तु मिंधकयन सिंध । ॥

None knows him fully. Yet all believe in him. He is the universal object of vision—to Indians he is (the God of) India, to Sindhis (that of) Sindh.

11. वनुनव सूतिन ननि नो केंह ।
 पान पुशरनु-रुस्त बनि नो केंह ॥
 परमानंद युद छु परम आनंद । ॥

Mere talking can reveal nothing; without self-surrender no good can come—although Paramanand is in reality the all blissful Atma.

Song — 9

Ref:-

तिमु खासु आसा भाग्य-वान ।
 यिमु आसु नेत्रव तस्य बुद्धान ॥

Fortunate were those specially favoured Gopis who used to see him alone with their eyes!

1. कनव तसुंनय कथु बोझान ।
मनव तसुदुय ध्यान सुरान ॥

तनव दून पादन मलान । ... ॥

They had no ears but for his words; their minds bore his picture alone. They rubbed his dear feet against their breasts.

2. तिमु छि न वैकुण्ठम निमान ।

नि-मन गामिचु तिमु नि-मान ॥

ऋध-सिध छि न मानन विमान । ॥

They do not bow before paradise (do not desire it), they have nothing in their minds (but the Lord); they have passed beyond (caring for) respect, they attach no value to Yoga-siddhis and flying in a celestial vyoma-yana (air-ship).

3. प्रेमुक मस उयत रासु गिदान ।

खास्यन कृष्णस आसु गिदान ॥

घरु चावित वन-वासु गिदान । ... ॥

Drunk with love's wine they played the Rasa—played 'horses and riders' with Krishna—played in the woods, forgetting their homes.

[खोस द्युन = to give a ride on the back.]

4. चूरि दुध चनस यंच वुछ करान ।

गाव पछ पनुनुय वुछ करान ॥

प्रेम-हंच बालिज वुछ करान ।... ॥

They showed great smartness in stealthily drinking milk (from cow's dugs); the cow believed it was her own calf and opened to them her heart full of love.

5. नरु-कान्यन गेलि वाह खमान ।

नरु-वीमन न तेलि वाह खसान ॥

हरु बोलान बडि वाखु-सान ।... ॥

When in their glee they rode reed-sticks, heroes among men could not utter a moan (feeling their inferiority). They uttered the name of the Lord (Hara) in loud accents

6. जमुनायि बठ्य तस स्पक ठकान ।

मुकु न तति ब्रौठ यित ह्यकान ॥

मुक्त गयि स्यक मुक्तस श्यकान । ॥

Along the bank of the Jamuna they threw sand at him; pearls could not come to the front there (the sand having thus become so holy). The sand got emancipated (from being mere silica) and boasted before pearls (of its superiority).

7. हर्षस यच्च तु अस्य-अस्य प्यवान ।

देव तति नमु वस्य-वस्य प्यवान ॥

डीशित न पायस अस्य प्यवान ! ॥

In excess of mirth they laugh so much that they fall to the ground, (at the sight of which) the Devas feel like falling from the paradise to the earth— We who see this do not realise (the greatness of love).

8. कन्यकन न केह ऋण धर्म दान ।

कजि-कनि तिम पहार पूजहान ॥

घरु त्रैवित कजि-कनु-सान । ... ॥

Those innocent girls had no debts to pay

(duties to perform) of ritual or gifts to Brahmins. In place of stone idols they felt like worshipping those hills (made sacred by the touch of Krishna's feet). They had left their homes—— stones and foundation and all.

§ VIII

1. प्रत प्रभातु ब्रांदस प्यठ आसु समानु ।
गूर्य-शूर्य तु कोरि सोरि सामानो ॥
कोमलव वानियव तस युजनावानु । ॥

Every morning they gathered at his door—— boys and girls of the Gopas, equipped with paraphernalia—— and awoke him with their soft words

2. हिंदी इयवि सूत्स्य आसिस तोतानु ।
हारि तोतु अडु-कजि बोलानो ॥
ज्ञानुमुत न केह तु प्रेमु वेद आस्य परानु । ... ॥

They praised him in their own tongue (Hindi), lipsing like parrots and mynas. Though they were illiterate they recited the Veda of love.

Ref:-

जागो-जागो श्यामा चढ़ गया दिन ।

आ दूध पीने जायो न्हायो बदन ॥

Wake, wake, dear Shyama, it is morning. Come let us have a bath and drink milk.

1. बछ गैयां को भी कछ ले चल ।

सच गल मान छोड़ सब बल-छल ॥

असी मानं त्वाडी तुसी साडी मन । ॥

Take the calves and cows along with thee; listen to the right counsel and give up all prevarication. We obey thee, do thou too agree to our request.

2. परमानंद को भी ले चल साथ ।

दुर न सके तुम पकड़ो हाथ ॥

अज-से विचारे को ना रखो भिन । ॥

Take poor Paramanand along; if he cannot walk (owing to old age), do thou hold his hand

(lend him thy hand); henceforth do not keep the poor man separate (don't leave him behind).

§ IX

1. वन-संजु वृजुक सु तन्हा वातानु ।

कषन सुदर्शन हावानो ॥

प्रेक्षान तिम ति जन्म-जन्मुख्य आसानु । ... ॥

In the wood they hear that he was coming alone, granting a vision of his beautiful face to the sages; for they too had been longing for it for many births.

2. सन-संगु संवाद लुक बोजनावानु ।

मोह-मल्लं मन नावुनावानो ॥

तसुंदे नावु नावु भवु सरु तारानु । ... ॥

He gives them philosophical discourses and helps them to wash off the impurity of moha (stupidity, foolishness, wrong view of things) with the

help of his name they and all take their boats across the ocean of worldly existence.

3. शुभं तु कोरि वनु-मंजु यामत डेशानु ।

नचनस सु मंजु-भाग यीवानो ॥

युथ जि लुक ज्ञाननस जि सानी हु रोजानु । .. ॥

As soon as he sees the boys and girls in the wood, he comes in their midst to dance—in such a way that people think he has been living with them all the time.

4. यच्च प्रेम-सूत्य सूत्य-सूत्य लुक नचानु ।

पीतांबरु सुख खटानो ॥

तत्तिथुय आसित त्रेठं लुक न यीवानु । ॥

Out of great love he dances with them. Then..... suddenly he hils his face with the pitambara (golden silk scarf); though he is just there, they can not see him.

Song — 11

Ref:-

मुख ना छुपाकर रखना ।

श्यामा पीतांबर से ॥

Beloved Shyama, do not hide thy face with
the pitambara.

1. रमा अस तुम रामा ।

तुम कृष्ण असी सुदामा ॥

कर कामना सिध कामा ।

नाकर ईधर उधर से ॥ ...

We are Sita, thou Rama; thou art Krishna
and we Sudama. Fulfil our desire, our God of
beauty! do not dilly-dally.

2. मन-में प्रीति पाया ।

याचक त्वाडे आया ॥

वाच दिया है पिया ।

देखोंगा अब क्या करसे ॥ ...

With our hearts full of love, we have

come to thee as supplicants. Thou hast given thy word, we will now see what thou art going to do.

3. तुम कृष्ण तुम श्री भगवान् ।

लेने-देने को संमान ॥

देना भक्तों को प्राण ।

लेना कंसामुर से । सुख ना ० ॥

Thou art Krishnā and thou the glorious Lord (Vishnu); thou hast the power to take away or give. Thou givest life to the devotees, taking it from Kamsa and other tyrants.

§ X

1. शुकदेव जुवस जय-जय पजानु ।

सन्मुख भक्त ओस करानो ॥

राधायि कृष्णस लय ओस ज्ञानानु । ... ॥

Reverence is due to Shukadeva (author of the Bhagavata). He worshipped Krishna as ever present before him (face to face). According to him Radha is inseparably merged with Krishna.

2. तसं रुस्त तस वननस छुन यछानु ।
 यम रुस्त यस छुन ज्ञानानो ॥
 गर्गु ऋषि यि वारना वारु पाठयु वनानु । ... ॥

He does not want to speak of her (Radha) as separate from him (Krishna), apart from whom he does not know her. This story (of Radha) has been well (fully) told by Garga Rishi in Garga-Samhita.

3. गृथ-कोरि राधायि-हुंजि माजि बनानु ।
 कोरि कोनु माज्य छग्व घनानो ॥
 कृष्णस-सूतय छय कुज-जंज फेरानु । ... ॥

The Gopa-girls speak to Radha's mother, ' Why, mother, do you not rebuke your daughter ? She roams about alone with Krishna '.

4. ज्ञावित शुर्थ तु कोरि जुय छायि रोजानु ।
 छयय-छयवर्चन असि छावानो ॥
 व्ययि युम न कुनि सुय त्रिपि आसि रोजानु । ... ॥

Leaving the Gopa boys and girls, the two

hide alone, sending us on a wild goose chase (in 'hide and seek'). Only he need hide who cannot stand in open light (in society).

5. स्नानुच वारता-ति वारु बोज़नावानु ।

मंदछनु स्नान तस गछानो ॥

बुंदु आस फटनस तु वनित न ज़ानानु । ॥

They relate in detail the story of the bath, so that she is bathed in perspiration from shame. Her heart seems about to burst, yet she cannot broach the subject (to Radha).

6. राधिकायि दपुनस माज्य छख नु योज़ानु ।

कुंह छुनु कासि-सूत्य गिदानो ॥

कृष्णस-रुस्त तति कुंह छुनु आसानु । ... ॥

7. कृष्णय छु गूर्य गूर्य-बायि शूर्य तु कोरि पानु ।

कुंह छुनु युसनु सुय आसानो ॥

लूक अगसि कथि कथि माज्य मोज हेवानु । ... ॥

Radha said to her, 'Mother, no one plays

with anybody; there is no one there but Krishna. He himself becomes (is) all the milk-men, women and children; there is no one who is not he. People like to gossip and make fun of us.

8. ताम गव नाद ओस सुरली बायातु ।
 दूरि-दूरि ल्युठ-जन बोझानो ॥
 मत्थ-मत्थ माज्य द्रायि कूर- पतु लारानु । ... ॥

Just then there came a sound ! He was indeed playing the flute. It seemed near though it was far away. The mother ran towards the sound, completely bewitched, the daughter followed.

9. कृष्णस-रस्त तति कुंह छिनु डेशानु ।
 कृष्णय छु कृष्णस येशानो ॥
 पतु-ब्रोंठ भियि कांह ट्रेंठ छुकनु घीवानु । ॥

They see there no one but Krishna— himself making love to himself. They can see nobody else anywhere about.

10. गिदनस मचु गयि कोरि सोरि सामानु ।

सुर्यन ति बुह स्नेह बुजानो ॥

सुर-छिविसुय सार्थि बंदहानस पानु । ... ॥

Soon the girls became intoxicated with play in full swing. Even from those little children's hearts great love came bubbling up. They all felt eager to sacrifice themselves for their love who was drunk (with love's wine).

[स्नेह is Sansk. स्नेह, moisture, affection; with it बुजान; oozing, bubbling, is quite appropriate. छिवुन = being drunk; सुरा = wine.].

11. यिनु-गलुनुक इखतियार लुकनु रोजानु ।

बृज्ज-बृज्ज कुनि छे न रोजानो ॥

बुजानस स्नेह तु मचि निंद्रे बुजानु । ॥

Coming there or going thence is no longer in their own control. Listening constantly (to that music) they forget themselves altogether. Love bubbles up in them so that they awake from sound sleep (at home, to follow him).

बुजुन is from बुध to awake. The other sense,

'cozing' seems cognate with this and the English word.]

12. पाँपुर शमश्रुतं छुनु जालान पानु ।
 लारुनि अकि तूर्य लारानो ॥
पर्वानु मेलि यस पर्वानु पर्वानु नु । ॥

The moth does not itself light the candle. It is attracted and darts towards the light. One who gets the mandate to become a Moth does not care (that it will be burnt).

होश डजिमचु रोषु चजिमचु देवानु ।
 ठठ आसु पानु-वज्य करानो ॥
 कुन्यरुक्क मस चयत यचु मचु मस्तानु । ... ॥

They had lost their wits, as it were, and gone quietly, un-observed, to the tryst. There, drunk with the wine of one-ness, feeling very free and irresponsible, they cut jokes with one another.

14. नुन-नुन कृष्णस-कुन आसु वनानु ।
 वृजित सु कनु-डोल दीवानो ॥

मान-अवमान भुन रुजित यकसानु । ॥

They openly reproached Krishna. He heard them, but paid no heed to the reproaches. For he is ever equanimous, above praise and blame.

Song — 12

Ref:—

गैयां कडो प्रभु न्यारी अरे ।

असी क्यों राखूं बछ त्वाडे अरे ॥

Keep your cows separate sir; why should we tend your calves?

1. ना नंद मेहर का चाकर हम ।

ना तुम्हरे साथ प्यारे अरे ॥

We are not servants of your father, Nanda; nor is there any love between you and ourselves.

2. करना टहल जिम को रहना याद ।

क्यों करे उस को जो बिसारे अरे ॥

It is well to serve him who remembers that

service; but why should one serve him who forgets ?

3. बज बन-में लेके राधा को ।

लज नाही तुम को यह कवारी अरे ॥

You took Radha to the wood of Braja, without feeling the shame of it; she is a maid, don't you see ?

§ XI

1. बुछ्य-बुछ्य कृष्णस आश्चर ज्ञानान् ।

ज्ञान्य-ज्ञान्य यच्च गच्छान अन-ज्ञानो ॥

माया छि सुर्यस छायायि छावान् । ... ॥

Though they see Krishna so often, they consider every thing about him marvellous. The more they see of him, the less they understand. Maya is great indeed, it can hide the Sun under the shadow.

2. गुपित गोपियन कुपतु करान् ।

यिमु पतु-पतु आसु लारानो ॥

इथूहुक तु वाव-जन काव-जन बुफान् । ॥

Hiding himself he leaves the Gopis who follow stupified. They see him fly as the wind or a bird.

3. वुछान-वुछान वति छुक रावानु ।
 दहि दिशि युस सु भ्युन रोज़ानो ॥
 दहि इन्द्रिपि मनु योगु-अभ्यासु ज्ञानु । ... ॥

Before their very eyes he disappears in the way— he who is beyond the ten directions of space, the ten indriyas, the mind, beyond yoga practices and learning.

4. सारिय छि छारन तु कुंह छुस न लभानु ।
 तम-रुस्त गुस न पानु रोज़ानो ॥
ब्रावनु प्रावन तु रावन रछुरानु ।॥

All are seeking him, yet none finds him except him who does not retain his own little self, who attains by renouncing and preserves by losing.

[Note the paradox in the last line. The verse speaks of all seekers in general as well as of the Gopis].

5. देविणि तु देवता पतु-पतु आसातु ।
 नितु-नेम तस्य कया छि पूजानो ॥
 यस रुस्त जगि मन वगि छुनु रोजानु । . . ॥

The gods and goddesses follow him and worship him constantly and regularly— without whom jivas in the world can not keep their minds under control.

6. पान पुशिरित जन मधुपान पिवानु ।
उन्मद वस्य वस्य पेवानो ॥
उठ-उठ पान-रंगु उठव वनानु । ॥

Having surrendered their selves they feel intoxicated as with a draught of honey-wine, and trip and fall. 'Rise, rise !' they say to one another with their lips red as those dyed with betal leaf (to continue the quest).

Note the homos. play on पान, मद, पिवान, उठ

7. पशान गृथ्-कोरि यच पशतावानु ।

पशन् दिश्य छिनु असि ज्ञानो ॥

पशिमान पशु-पान कृष्णस पुशरानु । ... ॥

The Gopa-girls are sad and very remorseful thinking that they have less knowledge of the truth than even animals. So in repentence they surrender their 'animal mind' to Krishna.

8. हे कृष्ण पाप सान्य ध्रुय छुख डेशानु ।

शाप कास अस्य आसु नादानो ॥

क्षमा कर यव पायस छि पेवानु । ... ॥

'Krishna, thou seest our short comings, remove the misfortune we have brought on ourselves, for we were ignorant. Forgive us now that we realise our mistake.'

9. टाछि चाजि राधायि पाद आय लोसानु ।

अस्य ति छिय नु त्रावुन्य आसानो ॥

भावु भक्तन आव भगवान टोठानु । ... ॥

'Thy dear Radha is tired with walking. As

for ourselves we hope it is not easy for thee to neglect us.' Then the lord was propitious to these devotees for their great love.

[आसान = 'easy' as well as 'is' or 'are'.]

10. वैरु-रुस्त घैरु सुस्त छुनु ज़ाह वोलातु ।

लोलु-सूतिन क्या छु उलसानो ॥

सोर७ तस रोशन तु छुनु ज़ाह रोषानु । ... ॥

Free from hate and firm in love, he is never agitated. He rejoices where love is. Since he knows all, he is never displeased.

["To know all is to forgive all."]

Song — 13

Ref:- श्री श्याम-सुंदरु मुरली मनोहर ।

अजरु अमरु मुरारौ ॥

Glorious Shyama Sundara (dark beauty, mysteriously beautiful), charming player of the flute ! O thou beyond age and death, slayer of the demon Mural

1. केशव केशव करोय चामरु ।

चुय शिव प्रेशोथ चोपारी ॥

ऋष ति ड्यूडुख न हे विश्वंभर । अजरु ० ॥

Keshava (sleeper on the 'waters'), we will fan thee with our hair; we will seek thee alone. O Shiva (peace, bliss), everywhere. Supporter of this all (or clothed with this all), even the ' seers ' could not ' see ' thee.

2. सतन सुद्रन-हंदे आगर ।

यिम तारु तर्पे तिम कंम्य तारी ॥

रतुन चोदाह तुय द्राख श्रीधर । ॥

Source of all the (seven) oceans (various planes of matter), who (but thy grace) has ferried over those who have gone across (Sansara)? Lord of Lakshmi (the ocean-born), the fourteen jewels (great principles of life sprung out of matter) were only thyself in manifestation.

[The reference here is to the churning of the white sea (of un-formed matter) by the suras and asuras (positive and negative forces), which brought out 14 ' Jewels ', one of which was Lakshmi or Shri, who became the consort of Vishnu.]

3. सुरा जानित सुर्यन अंदर ।

विदान विद्य-सत्य अस्य सारी ॥

शराह सिंगारु पूरित चु सुंदरु । ॥

We all play with thee thinking thee but a child among children. But thou art the beautiful Vishnu adorned with all the sixteen (classical) means of decoration.

4. पुरबु पश्वमु दक्षनु उत्तरु ।

बुछान बुनेमुत्य टारी ॥

भुछे-हत्यन लुंग दोह लगुने दरु । ॥

Looking for thee east and west, south and north, our eyelids are tired (our eyes have grown dim). We feel hungry and the sun is about to set.

5. वदान अशिस करिमुत्य अंवरु ।

चु छुखनु बोझान यिम जारी ॥

भुज्जन गाश सूरु कन्यन छु असरु । ॥

Weeping we have shed heaps of tears, yet thou do not listen to our entreaties. The light in our eyes has grown dim so that even stones feel for us.

6. पथर पयि अस्य बुंदु गुंय पथरु ।

वतन नैतुर वथारी ॥

दर्शन दित जुअ असि रखतु पत हरु । ॥

We are humbled (fallen) to the dust. Has thy heart turned into stone? We have laid our eyes on thy path (for thee to walk over). Deign now to grant us the sight of thy face and help us to keep our prestige, O Lord (Hara).

7. बुंमा छि अस्य केह क्षमा सागरु ।

चे मा नफा तु असि खारी ॥

ईश्वरु दर्शन चलिहे यि शरु । ... ॥

Isn't it plain now that we are nothing (to thee), O thou ocean of forgiveness ? For thou makest us miserable, though thou hast nothing to gain by that. The sight of thy (our Lord's) face would remove this disappointment rankling in our hearts.

8. परमानंद कैया यि बनान आश्वरु ।

अर्मान हयत गामुत्स सारी ॥

परमार पनुने करि कूंछा सरु । ... ॥

Paramananda says nothing strange when he holds that all have gone hence with this desire (of fully

knowing the Lord) unfulfilled. Let anybody try the weight of this (truth) with his own measures (of mind, reason, &c.)

§ XII

1. तुलकतुष्टेव ठुंर छु साता पोशानु ।
युन ताज भास्कर भासानो ॥

ढास गव रोषनस सु भगवान तोषानु ।॥

The veil set up by a thin sheet of ice can stand only a while—until the bright sun rises shining. Dis-pleasure is scattered to the winds and the lord is propitious (as ever).

2. तोषान तुतायि निंदायि रोषानु ।

स्वांगु-पुछय नतु तस क्या हानो ॥

निर उपाध पानु उपाध खारानु । ... ॥

He seems to be pleased with praise, or dis-pleased with blame. Yet all this is to keep up the spirit of the drama; otherwise nothing comes amiss to him. Though he is free from all upadhi (limitation), he assumes it of his own will.

3. रस-रसु रसु आयि रास आस खेलानु ।

राधा-कृष्ण-कृष्ण बोलानो ॥

गर्भ-कोरि गोपिणि तु लागि कृष्ण-द्वय काहन । ॥

Little by little they felt induced to mirth and began to play the rasa, repeating the name of Radha Krishna. The cowherd girls were the Gopis and Krishna became the Kanha.

Song — 14

Refrain—

राधा राधा राधा राधा कृष्ण जी । ... ॥

1. रास-मंडलिस चयन प्रेमुक मस ।

सासु-बज मनु गामनु ननस ॥

अक-अकिस अशु-वासु लायान आसु नादा । राधा ॥

In the rasa circle, drunk with the wire of love, thousands of Gopis were absorbed in dancing. Holding one another's hand they shouted (repeating, Radha-Krishna ! Radha-Krishna !)

2. तुन आमृत्य तत्य मत्य गामृत्य ।

न्याय अंजुरित पायस ज्येमुत्य ॥

नारुद सुदाम शुकदेव ध्रुव तु प्रह्लादा । ... ॥

Bhaktas like Narada, Sudama, Shuka, Dhruva and Prahlada were there, mad with joy— their doubts dissolved, their minds having found the truth.

3. इंद्रलोक किथु वन्यजि विद्रावन ।

निंदे-अंदर त्युथ छिनु डेशन ॥

गजिमुच तति सार्जन देह-उपाधा । ॥

Indra's abode could not compare with the Brindaban (of that time); the like of it is not seen even in a dream All there were free from the limitations of the body.

4. यिय गव भक्त-भावना योग ज्ञान ।
 पानु म्यानि निश्चय करित तिय मान ॥
 अर्थ्य ॥ पुक व्युत्थानस-मंजय समाधा । ... ॥

This (rasa) is devotion, faith, yoga and jnana Believe this, my soul, as certain that this is what is meant by absorption (samadhi) in waking activity.

5. कुल्य कठ तु कजि मुजि मुचुरावित ।
 सीनु मंज भागुक्य सीर भावित ॥
 गोकलुक्य मुक्त गामुत्थ दादा पर्दादा । ... ॥

Trees, plants, stones opened their eyes and revealed the secrets of their innermost hearts. All in Gokal felt liberated (from bondage of earthly existence) with their grandfathers and great-grandfathers.

6. रास गव यिति समि रसु समुदुर ।
 रास गव यिनि चमि चुक तु मधुर ॥

गृथ-कोरि गोपियि तु लागि कृष्ण-ज्व काहुनु । ॥

Little by little they felt induced to mirth and began to play the rasa, repeating the name of Radha Krishna. The cowherd girls were the Gopis and Krishna became the Kanha.

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Refrain—

राधा राधा राधा राधा कृष्ण जी । ... ॥

1. रास-मंडलिस चयन प्रेसुक मस ।

सासु-बज मनु गामनु ननस ॥

अक-अकिस अशु-वासु लायान आसु नादा । राधा ॥

In the rasa circle, drunk with the wire of love, thousands of Gopis were absorbed in dancing. Holding one another's hand they shouted (repeating, Radha-Krishna ! Radha-Krishna !)

2. तुत आमृत्य तत् मत् गामृत्य ।

न्याय अंजुरित पागस प्येमुत्य ॥

नारुद सुदाम शुकदेव ध्रुव तु प्रह्लादा । ... ॥

Bhaktas like Narada, Sudama, Shuka, Dhruva and Prahlada were there, mad with joy—their doubts dissolved, their minds having found the truth.

3. इंद्रलोक किधु वन्यजि विद्रावन ।

निद्रे-अंदर त्युथ छिनु डेगान ॥

गजिमुच तति सार्धेन देह-उपाधा । ॥

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4. यिय गव भक्त-भावना योग ज्ञान ।

पानु स्यानि निश्चय करित तिय मान ॥

अथ्य पुक व्युत्थानस-मंजय समाधा । ... ॥

This (rasa) is devotion, faith, yoga and jnana. Believe this, my soul, as certain that this is what is meant by absorption (samadhi) in waking activity.

5. कुल्य कठ तु कजि मुजि मुचुरावित ।

सीनु मंज भागुकस् सीर भावित ॥

गोकलुक्य मुक्त गामुत्य दादा पर्दादा । ... ॥

Trees, plants, stones opened their eyes and revealed the secrets of their innermost hearts. All in Gokul felt liberated (from bondage of earthly existence) with their grandfathers and great-grandfathers.

6. रास गव यिति समि रसु समुदुर ।

रास गव यनि चमि चुक तु मधुर ॥

रास गव जि रूढमुत आसि न अपराधा । ॥

Rasa is the collection of an ocean of love (in the heart); it is the state in which sour and sweet are equally welcome; it means that no trace of any sin remains (in the heart).

7. अकुय सु कृष्ण जुव सारिनुय सूत्य ।

जीव-गण कवु ज़ानु तति आस्य कूत्य ॥

कृष्णय अबाधि-मान तस-रुस्त सारुय बाधा । ॥

One Krishna was with each and every soul. The species of souls present there were so many that I cannot tell their number. Among them all Krishna alone is eternal, all else is subject to disappearance (to be eliminated as not true and real).

8. परमानंदु चिति लजिनय अंद ।

पूशिनय युधुय प्रेम अंदय-वंद ॥

राधा-सरस्वतियि करुनय प्रसादा । ॥

May you too, Paramananda, attain the goal (end) !
May such love continue to bless you all along !
(Rejoice that) Radha as Sarasvati (Goddess of Poetry and Eloquence) has bestowed on you her grace.

۴۔ پی گو بھکتہ بھاونایوگہ گیان ، پانہ مہانہ نیچے کرت پی مان
آتھ ویک وٹ تھانس نیرے سادھا ۰

۵۔ کل کچھ نہ کنہ منہ مجر آوت ، سہینہ منہ بھاگک سیر بھاوت
گوکک کٹ گیمت دادا پڑ دادا ۰

۶۔ راس گوکک سہ راسہ سیمدر راس گوڑہ پتہ ترسہ ترک تہ تدھر
براس گوڑہ روڈ مٹ آتہ نہ اپرا دھا ۰

۷۔ اکے سو کرشنہ جو سارکے سیرت ، زلیان کوہ زانہ تہ اس کیت
کرشنہ ابھد مال - تہ رست سارے بادھا ۰

۸۔ پرمانندہ ! ترے تہ لچے آند ، پوشنے پٹھے پریم اندھے وند
رادھا سر سوتیہ کرشنہ پر سادا ۰

~~~~~

۱- تله کیتیک ٹھہر ساخا روزانہ : نیت تمام بھاشک بھاسا  
 ڈاس گو روشہ نس - سٹو بھگوان تو شانہ  
 ۲- تو شان تو تاپہ - تپدا یہ روشانہ : سٹو انکھ بچہ - نتہ قس بپہ  
 پانہ اپادھ پانہ اپادھ کھارانہ  
 ۳- رے رے رے رے آس آس کھیلانہ : رادھا کرشنن کرشنن بولانہ  
 گوپ کورہ گوپ تہ لکھ کرشنن جو کاٹھ

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گیت ۱۴

وہرو پد

رادھا رادھا رادھا رادھا کرشنن جی *
 ۱- راکھ منڈلن چت پر یگ مس : ساسہ بڑہ ترہ گیتہ نجس
 اک آگس اتھ واسہ لایان آسہ ناڈا *
 ۲- تگ سمیت تگ سمیت گیت : نیاسے آیزرٹ پالیں سمیت
 نارڈ - سدھم - شگہ دیو - وہرو تہ پڑلاڈا *
 ۳- اندرہ لوک کتھ ویزہ بندر ابن : نریدے اندر تھ چھ نہ ڈیش
 گجرت تہ سارنے دہہ او پادھا *

ریشو تہ دیو چھکے نہ - ہے وشو مٹھو !

۱- ستن شہن بندے آگرہ ! یم تارہ تہ تم کیم تارہ !

یہ تن جوداہ ترے دراکہ شہریدہ !

۲- شہن شہن اندرہ ! گنڈان ترے سیت آس ساری

شہن شہن گھارہ پیرت ترے شہن

۳- پور پور چھکے ! دکھن آترہ ! دھماں و نیمیت ماری

بھوپے ہٹن لگے ! وڈہ لگے ! وڈہ

۴- دوان آس کیمیت چھکے ! ترہ چھکے نہ بدران یم زاری

مین گاش سولہ کین چھکے ! ترہ

۵- پتھر پتھر آس - وڈہ گوپ پتھر ! دن پتھر و پتھر

دکھن دت وڈہ ! پتھر پتھر

۶- وڈہ باچہ کینہ آس ! کھما ساگرہ ! ترے مایف تہ اسہ خواہی

پیشورہ درشہ جیلہ ہے یہ شہرہ

۷- پرماندہ کیا چھ ومان اسچوہ ! ارمان مٹ گیت ساری

پرماندہ پنہ نے کور کوٹیا سرہ

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۵۔ دیوتا پتہ پتہ آمانہ : نیت نیم تیں کیا چھ پوزانو  
بیس رست زرگہ من دگر چھ نہ روزانہ ۱۰

۶- بآن پشت زن مدهو پان پوانه ؛ ائمه و سن قس بیوانو

۷۔ پیش گو کورہ تر پیش دانہ؛ پیش بش نہ زانا  
پشمان پشہ ایان کر شفس پشتر نہ

۸۔ "ہے کرتشنہ پادہ سائن ترے چھکے زمانہ : شاپ کاس آس نادانو  
کھما کر یوہ پائیس چھے بیوانہ

۹۔ ہمارے چاہنے زاد مصائب پاد آئے لو کہ نہ اس شہر بھی نہ تیرا دن آسانو  
بھلا وہ بھگین او بھگین ٹوٹھانہ

۱- ویرہ رُسْتِ سَیِّدِ سَاجِدِ کُزَامِ اَوْلَانِہٖ؛ لَوْلَهٗ سَبِیْنِ کُنْیا چُمُ اَلْمَاوَدِ  
سَارِ تَسْ دُرُوشِ نَرَنہ چُمُ نہ زَاہِ مِرْدَشَانِہٖ

گیت و سون

دشمن وید

شری شیامہ سندره! فریادیں! الودہ امرہ! ہر آری

اے ریشو! ریشو کر دے چامرو! بھوسے شہو! اگر ریشو تھ چو بارو



## گیت (۱۲)

دُھر دُپہ

گیاں کڈو پڑھ! نیاری لے، اسی کیوں رکھوں کچھ تواری ارے؟  
 ۱۔ امانت نہ رہے کا چاکر ہم، تاں تھہرے ساتھ پیاری ارے  
 ۲۔ کرنا تھیں جس کو رہنا یاد، کیوں کرو اس کو جو پیارے ارے  
 ۳۔ بج بن میں۔ جس کے رادھا کہ، بچ نہ ہی تم کو یہ کنواری ارے

۱۔ دُچھ دُچھ کرشننس اشچر زمانہ، ران ران یگر گچھان ان زمانو

۲۔ گیت گویں۔ کو پتہ کہانہ، جسے پتہ آتہ آسہ لارا  
 دُچھ دُچھ تنہ کا وزن دادزن دُچھانہ

۳۔ دُچھان دُچھان دتہ جھاس، دہر دتہ یس سو بن روز  
 دہر اند دیر۔ یوگہ اھیاسہ۔ گیانہ

۴۔ ستاری چھ چھارن تہ گنہ چھانہ، تہس دن یس نہ پانہ روزانو  
 تہرانہ پیراون تہ راونہ رچھرانہ

- مست مست تاج دریا بیر کور پته لارانه \*
- ۹- کرشنس رشت تته گنه چنه نه ویشانه، کرشنس چ کرشنس کرشنس
- پست بروکھ پیه کاننه درینک چپک نه الوانه \*
- ۱۰- گندس مژه گیه کوره سوره سامانه، شیرن ته بر پیه درانه
- سره پیه سار وندانس پانه \*
- ۱۱- پنه گنهک اختیار چپک نه روزانه، بوز بوز کیه چنه نه روزانه
- موزه نه سر پیه ته مژه وندرس وزانه \*
- ۱۲- پانیور شمعکی چنه نه زالای پانه، رینه اکه تور لارانه
- پروانه میله پس پیرانه پروانه \*
- ۱۳- هوشیه مژه روزانه، پیه پیه آسه پانه وین کرانه
- گنیهک انس چپک مژه مستانه \*
- ۱۴- شش کن کرشنس کن آسه دنانه، لوزت سوکنه دول دیوانه
- مانه او مانه بن آینه نیسانه



۵ - ۱۰ -

۱۔ مشکہ لویو جو س جے بے پرانہ ، سن مکھ بھکت اوس کراو  
 رادھایہ کرشنن منتر کے زمانہ

۲۔ من منت تے ونہ نس چھ نہ بھیانہ ، یس رست یس چھ نہ زانانو  
 گز کہ ریش یہ وارنا واکر پاتھ واناہ

۳۔ گوری گوری رادھایہ بنرہ ماجہ وناو ، گوری کو نہ تاج چھک پرینا نو  
 کرشنن سیت چھے کین ترا پھیرانہ

۴۔ تراوت شمر تہ رہ نیہ جیہ رانہ ، جیہ جیہ رین اسہ چھاوالم  
 ویہ یس نہ کنتہ گتہ چھک سہ روزانہ

۵۔ شراج وار تاتہ وارہ بور ناوان ، مند چھنہ شران تے گھانہ  
 وندہ آس پھٹ کتہ نہ زمانہ

۶۔ رادھایہ شرب نس تاج چھک بوزانہ ، گتہ چھ نہ کانتہ سیت گندالو  
 کرشنن رشان تہ گتہ چھ نہ آسانہ

گوری پانہ ، گتہ چھ نہ یس نہ سے آسانو  
 تاج ! مویج ہیوانہ

م گوناو ! اوس مر

۲۔ ست سنگ تہ ستمو دچھک بوزناوانہ : مومہ ملہ من نھوہ ناوانو

تینڈے ناوہ ناوہ بھوہ سرو تارانہ

۳۔ شیر تہ کورہ ونہ منہرہ یامت دلشانہ : پچھن سٹو منہرہ بھاگ ایوانو

بھتہ زہ لوک زانن سہانی پچھہ روزانہ

۴۔ تیر پرمیہ۔ سیت سیت۔ سیت چھک پچانہ : پیتا بھوہ کھٹا نو

تت تھے آست در تھ چھک نہ یوانہ

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گیت (۱)

دھردید۔

بھکھہ نہ چھپ کر رھیا : ستیا ما ! پتیا مبر سے

۱۔ رہا آس تم رام۔ تم لہو لہو سودا۔ کرکا منہ سیدھ کا ما !

ناکریدھر اچھ سے

۲۔ بن میں پرتی پایا۔ یاچک تو اڑے آیا۔ وای دیاسے پیا !

دیکھیوں گا اب کہ

۳۔ تم کرشن تم شری بھگوان۔ لینے دیے کوسمان۔ دینا بھگوان

پران۔ لینا بھگوان

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- ۸ -

۱- پرت پر جاتے ہر اندس ٹپھ آس سمانہ، گور شرتہ کورہ سورہ سمانو

کول وانیو تھس وزہ ناوانہ  
 ۲- چنڈی پڑھ سیت آس کوٹھنہ، ہارہ طوطہ اڑہ کجہ بولانو  
 مٹھان ٹٹ نہ کینہہ تہ پریمید وید آس پرانہ

گیت (۱۰)

ظہر ویدہ  
 جاگو جاگو شیانما چڑھ گیت، چنڈی پڑھ پینے جالو نہالو بدن  
 ۱- بچہ گیان کو بھی کچھ بے پس گیت، چنڈی پڑھ پور سب دل میں

اس سلیک تیارم ششی، ٹی من  
 ۲- پر مائند کو بھی بے جاگہ ساٹھ، ٹر نہ سنے متھ پکڑو من ہاتھ

سے کو مار کھو بن

میتھ

- 9 -

رٹن سو درشن ہوانو  
 زینک آسانہ

۱۔ کھوٹے بوزہ ہاں ، مٹوٹے دھیاں مہراں

تنو تیں پادن طان

۲۔ تہہ پچھے نہ دیکھوٹھس نیمان ، منے من گیمہ تہہ سیم مان

۳۔ پڑھ پڑھ چھے نہ مان و بان ، مس چیت رائیں گنڈان ، فراسٹیں گنڈان

گھرہ تر آوت وٹوا سہ گنڈان

۴۔ چورہ دوہ چنہ تر وڑھ کران ، گا وڑھ پنہ نے وڑھ

ہریمہ تر وڑھ کران

۵۔ نرکانیں وڑھ کران ، نرہ ویرن نہ تیرہ واہ کھسان

سہ لوان مہراں

۶۔ ہمنارہ بچھ تیں ، کٹہ نہ تہہ ہر ویت ہیکان

ہکیت لہیر ہر ویت ہیکان

۷۔ ہر ویت تہہ آس آس پوان ، پوٹہ تہہ آس آس پوان

ویشیت نہ پائیں آ

۸۔ کھنکھن نہ کھنکھن ہر ویت ہر ویت

گھرہ تر آوت



ہر شمس کی ڈشیں اور دشن : تھیں ہر نے امرتہ و دشمن

من بیت اسن در او یخوره چل نقد

۶۔ چھلپت بدن تہہ نہادہ شورے : دستیر ملت کونگہ کا نورے

ولیت نہ نتیجہ نشیہ و رایہ پر سجد

بمناشرت مولیٰ آج نشرت پان پندہیم اگنہ ترا لیت گیان اگیان

کشتن و نشت قبیلہ کر و ن پانڈو و تہ ہندو

ادیسک ویدیس سار وندیم شش مار وید تہ سہ ششک وید وید پانچ

بکجه چته گچي بوز زشم ا سکنده

۱۰۔ لا ایت نہ کوئٹہ میں تہ

میں نے کین بند ہے

۱۱- وگه نو چشتین نهر کرکیند

پرم آید

١٢٢







مہر وید پڑاناں کچھ ناہی جانوں بھات ہے سب داناں میں  
 پریم کڑا ہم کو سب سے نیارا کر شوق پانا وہ اسکا کھلوا  
 ۵۔ پرانند! تم جیت رہو گے پتیاں پار گے مہر تیا  
 جگ میں اکھیاں کھولو۔ دیکھو جو کوئی آیا مارا لولا

مہر وید پڑاناں کچھ ناہی جانوں

گیت: ۱

مہر وید پڑاناں کچھ ناہی جانوں

ہے گزند ہے گزند ہے گزند ہے گزند ہے گزند ہے

پہر مور مکتہ ستیہ

۱۔ آرت چھ چان آروہ راجہ کے ناگہ

پادوہ

۲۔ رے رینا مری بنوہر گال

نودہ تہ مد زن ذرا

۳۔ دور مو روز تھنہ چور مولو

اتھ داس موٹل تہ



ایستاد رشید بدیچچہ نہ کا تہہ مرکا نہ : <sup>و</sup> ہوندا تہہ سے چھ گہا نو

اسم پسر او احمد بن محمد بن علی بن ابی طالب

۱۶- جید مرغان بگل تر ته بیایان و یا پس گستر چه نه یایانو

زنان تنی نشسته و امانه

در شهر کاشانی در روز دوشنبه ۱۲۰۰

نوفه تجارت میری آہہ فرمانہ

هـ - دلاپ تیز نہ بیچھ لو گن پرچھ اندہ و النہم منہیں نہ کھائے میلانہ

مری ایان توہ چھوہ پوز نہ

گیت ۶۰

کوش

1000

چھارا - لوگو!

اس کو کہ انصاف آؤ نہ رہے؟

موند ايجين سارا سحر لوكو!

وہاں لے گیا۔ کچھ کیا رہندے

سیدنا کریم

۷- منہ مشہر قرہ و نواسن پر چھانہ ، سڈیاس کنہر سچانہ نہ ڈیشانہ

ماہست سورتنہ پان آسہ مارانہ

۸- مری آکون آکون نرہ پانہ ، مکٹہ لہرہ چھا بگرہ گھانہ

مکٹہ مار چھاران آسٹن مکٹہ مارانہ

۹- رادھاتہ ٹوچیک و تر پٹھ ردانہ ، تبھ مٹت ستوتن تر پتر راوانہ

پر چھ ہنس حالہ ، ونہ ہے تہ چھس نہ دراپنہ

۱۰- باکہ باکہ ونہ نس واک چھس نہ بھونہ " ساکھ چھ نہ ان مٹت آسانہ

چاک گوم چکر تہ آتہ چھن نہ ملانہ

۱۱- پکان پکار کھورم تھہ ، رشت نو آسٹن تہ

نکھہ ٹٹہ نکھہ نکھہ روہانہ

۱۲- طاٹھ نیس منہ آسٹن ، لہرہ لوہا یس وندر چھس وندر

گوم ور کوہ زانہ

۱۳- اہنگار گوم سٹہ ، درہ چھلہ مانہ

چھوڑا نندس بود

۱۴- چھس نہ ڈیشہ ، لیشہ ویشہ

پتہ لورم وور وور



۵۔۔ جل میں چھایا پایا بڑکھ نے اُس پر ہنسی بیٹھ نہ سکنے  
چھ چھتا یہ گھر رکھنے کیا ہے ۔۔۔

میں نے یہ سہ سہ سہ

۵۔۔

دنت کرانہ ، رننت ساسہ رنگہ ہیوانو

ک رادھاپہ تام۔ آسہ ودانہ

پھیر نہ رنیا نہ پھیر نہ تو سے آسہ خیرانو

رادھاپہ چھک نہ وانٹ پیرانہ

انہ الشور بانٹ پیرانو

سہ پیرانہ

بوزانو

انہ

لوانہ ، لوانہ پیل تاسک خلوسیانو

لوانہ لوانہ لوانہ

مرلی آتہ دورہ بوزانو

نہاین گچھانہ

۱۷۔ ورنہ سچ جائے چھم نہ ورنہ کوہ زانہ ! سہ سچ یہ کتھ چھے یک اسانو

بہتر یس پانس سو ورنہ نہ زانانہ  
۱۸۔ نتیجہ نیرن کھٹہ کرہ ترہ پان پانہ بہتر تھن تیر ورنہ  
(اتر حیلہ پلہ پان آسہ مادانہ)  
چھٹے چھٹے چھٹے چھٹے

گیت (دھ)

دھ پد۔  
کیا ہے جگ کو جانتا ہے  
کینا  
کھین کھنا۔ کینا  
سوز و رنج ت سب دید

۱۲۔ برتی اور سنگاپور

کھیل میں پھیل پہ نذر لا

۱۳۔ برہم اور مایا۔ دونہی۔ بھست

کیوں روندار کس کارن ہستا ؟

۱۴۔ مرگ ترشنا مکھ جگ کو آکھا

بھوٹ پھری سب کے بھاکھا



راوہ تیں سو کو نہ آسہ جھار نہ ؟ چھوئے وین مے اتر لاگاتو

برنہ یس میون مے لبھ سورہ ساما نہ :-

جویت آسہ دھہ نہ روزانہ ، تات کالی تاروہ مان ابھانو

ت کیا زہ راؤ مورت آسہ نہ لبھانہ !

ش زن نبیرہ پھولانہ ، ملہ نشہ پان آسہ چھلاتو

بھگوان تیں تارہ تار نہ

گوشنگایہ رات پانہ ، دارہ یس آسہ تاو نیرانو

حکمران پانہ

اتانہ

آسہ لدانہ

تھہ رتھ آسہ بوزانو

دھانہ

لنگایہ ہند رنج لبھانہ

ت دیت نہ

لدانہ ، تاپ تھہ شین وگلا دانو

رتھہ پراوانہ

- ۵ - ۵ -

۱- دولا اک آو- وکھن چھ پورانہ ، جینا یہ آسہ شہان کر

چوہ نہت آکھن چوہ چھک روزانہ

۲- چرس رشتے چور چھ نہ آسانہ ، گھرس منہر آپر

آندیرم چور گنہ و نہر چھ نہ ایوانہ

۳- چور چھک نہ و نہر چوہ نیو مت چھ جھارانہ ، دوبرہ نیرہ

( دوبرہ ماچھپے نئے چور آسہ روزانہ

۴- کالہ شہار جینہ نہر نالہ رٹانہ ، اکھن نہ

ماور نہ تر و نہ

۵- چور ماچھپے چیس چیس چیس

زایس پس

۶- وار چھک نہ نرلہ منہر

نچو شہنشاہ

نہ- بوز بوز بوز نہ بیر بیر

چھورن و نہ چوہ

نہ- سنگہ آیر سنگہ رتہ نہیر نہ زمانہ

سنگہ پانہ سندرس رنگہ



۱۴۳ - روشنہ روشہ روشن کب آکس دیشانہ ، پتر آرت تہ پر رانانو

روشن سورے تہ گوکہ دتر روشانہ

نار د دورہ دورہ وینا وایانہ ، رینا تینفرے گنیر رانو  
انیزرت کس شیکر ؟ داس آسے تہیرانہ

ہوت یو آسے بہر کیاہ باچانہ ؟ یروہ ماگمہ زہ آسہ زانانو  
نہ وہ سیتی چھ پرمانند دیکھانہ

گوہر گوہر کوہ آسہ سمانہ ، سہمارہ نشہ یں روزانو  
تہ گرین دین دن چھک نہ ایوانہ

شہر شہر کس سمانہ ، کاس ریتس چھارانو  
نہ کس سمانہ سمانہ ایوانہ

مانہ ، ورتہ نہ کاوتر نہ سمانہ نہ سمانہ  
س کندانہ

نہ تہ سہر ہشت چھارانو

سہ نہ روزانہ

سہ نہ روزانہ

سہ نہ روزانہ

سنگر ملن سو ہی زن پھولانہ

۶۔ دُڑیہ تہ کامہ دِصینہ آسہ گھاسہ کھن ٹراوانہ۔ مُرلی پلیم آسہ پوزوانہ

وِیاس۔ تارو تہ سنیاس ساس ملائہ

۷۔ مُرلی بُوڑی بُوڑی سُہرہ آسہ ڈلانہ۔ ہسان کُنہ۔ کُنہ

تہ منہ گوڑی کُنہ۔ ارثر چھاوانہ

۸۔ ہانگل تہ ہرنہ پیر سانگل میلانہ۔ گانگل نہ منہ

رادھا چھے کرشنس دُورہ جوڑہ

۹۔ ہوشس تہ لوک آتس کُنہ کُنہ ہانہ۔ دُون رنہ

پیشہ پتہ سو ستوانہ۔ ادہ

بہرت دُورہ پتہ تہ تہ۔ ماسٹر

سوقن دین سیر

موسہ مایا پیر نال دلم

دُور پانتھن

۱۲۔ منول پتہ مارن تہ پالیں

ہانہ تہ تہ تہ

۱۳۔ کرشنہ جو دُڑیہ ہیست توره اوس

رگنہ تم مے دُشمن تہ





معنی یس زانه نیجه کونترها آسمه

۱۲- نار دجیو اوس دُوره دُوره روزانه بیته پیتره بوته نه یوه روزانه  
شوتنه گور زاتس مانجه تس وندانه

۱۳- زگره پیتره مانا دوه آس چوانه بخیرین کور پیتره سانه

لله وان گور تس - کور تس منانه

۱۴- دینه دینه چنیرمه زن آیه برانه آیه درته مناسه پهم نه مشالو  
کاسه تس روپه پیتره لرزن تقه دانه

۱۵- سیریس دچیه دچیه نیجه ترکت زانه زگره مناسه سو آس گاش  
کپوشه کپوشه کپوشه زانه لاکانه

۱۶- نار دجیو دچیه دچیه دچیه دچیه دچیه دچیه دچیه دچیه  
دندیت بو دندیت دندیت بو دندیت

۱۷- دیره رست بار ز کرانه

برجیت

۱۸- رسته کتینه کن آس

قند اوس منبج

۱۹- گند ضرره لوکه پیچ گیت آس

پیته پیته ساری



سم۔ برآمدنی واوہ لو کہ پال ترخہ کو وانہ کہ شائندس بیٹھ سو وریہ ساوانو

داندلس شیوناته بر ششجس ز اگانه

حالت آبیرا و صا ز نفس چهر و کفنه ، " کژشنه - کژشنه - کژشنه " آس زیانو

تاریخ حضرت پیر محمد چھس نہ ایوانہ

کے نہ زامنت پیر کیئے ستانہ پشترہ بھوچھ لوک کوچھ رجھالہ

ہ کنہ دیوی نہ سوئے زمیں پانہ !

زَنَو۔ سیت کر بس شرامہ، اتھ پٹھ اتھ چھس للہ وانو

سونا چھر بونہت کوہ زمانہ !

شهرستان ایرانشهر ستون چهارم در مکتب و روال

مشرقي

...والمستحقين ...

الحمد لله الذي جعل في كل شيء دليلا

ن واک پیرده نکرده و قیده سوننه روپه سبالو

منیر ہنریس چھوٹا

ماہنامہ نئی نئی نشانی؟

زانا نہ، اُن کئی چھ دن تہ رات مانا لو

۲۔ اشریامی سوامی دیکھا۔ بھیترباہر پورن سے۔ بالکرشن لکھا اس سے چھپا یو۔ آ یو۔  
 ۳۔ یہ مالک ہے جسودانی اشرے جگ کا جو سوامی ہے جسکو بنا یو اسکر بن آ یو۔ آ یو۔  
 ۴۔ ناویدا لکھ سکے نا بھا لکھا۔ ویاس پر اشرشری شکدیو۔ مہا بکلی۔ ہم کو دکھار

### گیت (۴)

وہر وید۔  
 چاہو دیکھن سؤ درشن کا؟ من کا دیوا  
 ۱۔ موہ بھرم ووند کا بہو اندھ کارا۔ سو سؤ وچار  
 پریم پرکاش۔ آکاش جانن کا  
 ۲۔ ہر دے مندر میں شہیام سند رکو۔ سو ہم جو  
 رنو اُپاسن کروں گا دیو  
 ۳۔ سنا سنا ہوک سب سب  
 سنکا دیکھن سنا گنا جٹکا

۱۔ برادھ سنے سننے سننے  
 یتھادنت یتھ نر  
 ۲۔ گوکہ گور اک اوس برکھ بھو  
 بھاریا یہ آس



۱۔ زکام مژدہ گورنہ اکہ نند تے ۲۔ اکہ زکام کا سینے موہہ اندھ کار  
 ۳۔ پوٹھ کے کھلے دیپے پٹے ۴۔ لولہ چاہہ کشتلہ ونہ آو سمسار  
 ۵۔ سون انر چھ پوشتہ پوزے تے ۶۔ اکہ زکام

نیرے لیں کرے، مولیٰ ہمہ ہاتھ چھم نہ نکشے نہ دیار  
نہ یا چاند شبہ درخشے۔ اکھ

[illegible]

وَأَرْسَلْنَا نُوحًا إِلَىٰ قَوْمِهِ إِذِ اتَّخَذُوا صُفُوًا مِّنْ آلِهِمْ عَلَىٰ أَعْيُنِنَا سَخِرَ لَّهُم مِّن دُونِهِ فَتَوَلَّىٰ سَخِرَ لَّهُم مِّن دُونِهِ فَتَوَلَّىٰ سَخِرَ لَّهُم مِّن دُونِهِ فَتَوَلَّىٰ

ایہا اہل شوچی گوگل کہیں

بیشمال منونی ہو کے دھونی تپاؤ۔

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۱۔ دندلو دیو کی تپ آس کرانہ : گچھ پاک ترے رن ست

یشوواتہ نندہ گور ترے گچھ رچھ دندہ

۲۔ گور گوڑیہ تہ کامیوہ : ترے بچھانہ

پانڈو تہ گورو تہ ہڑ پدھ گرانہ

۳۔ سودام - ارجن تہ ادھو دھانہ : ابھیدہ بچھ

دن تہ رات شکھ سات ترے

۴۔ راکھسو تہ بی مشکہ مشت تی لبھانہ : راکھ پان

پید نہا ترہ ساریہ داو

۵۔ رادھا دانا کرنا جنہ کرنا نہ زپا

زمنہ رمنہ مذون

۶۔ پورن سپ گیکے : یس پہا

پنہ نے پنہ نے

۷۔ یس لیا ہیہ تی پڑھ چھ

ہن دن پنہ نے

۸۔ آرٹن جندہ پڑھ ترہ ادھو

ہوڑ ہوڑ ہوڑ



